

FEBRUARY 23, 1932

MOTION PICTURE HERALD



**Panels Urge More
High Budget Films,
Color, New Talent**

***Industry Aroused by
Anti-Red Committee
Attack on Hollywood***

REVIEWS (In Product Digest): WITH A SONG IN MY HEART, BILLS OF NEW YORK, AARON SUG,
FROM PUNKIN CRICK, HOODLUM EMPIRE, THE WOMAN IN QUESTION, THE SMALL BACK ROOM, LADY POSSESSED,
COLORADO SUNDOWN

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**IT'S
VERY
WARM
FOR
FEBRUARY!**

Clark Gable fights the
battle of Texas!

Ava Gardner fights
the battle of
the sexes!

"A woman like you isn't
going to kiss more than
one man like this."



BEULAH BONDI
Screen Play by BORDEN CHASE - VINCENT SHERMAN - Z. WAYNE GRIFFIN
Directed by
Produced by

IN M-G-M'S
LONE STAR
LIONEL BARRYMORE

**IT'S BOX-
OFFICE
COMBUSTION!**



FACTS ABOUT M-G-M's GOLDMINE "LONE STAR"!

It is called by critics another "Honky Tonk," the kind of "treat 'em rough" love drama that the Gable fans adore him in! It is doing smash business from Coast to Coast.

PHILADELPHIA—Biggest M-G-M five-day gross since July 1949.

LITTLE ROCK—Best first two days since November, 1949

FORTH WORTH—M-G-M's top five day gross in three years.

CORPUS CHRISTI—First week tops all M-G-M pictures since May, 1947.

DALLAS—Running ahead of everything except "Show Boat" in past two years.

SAN ANTONIO—Second highest six-day gross since June, 1949.

AUSTIN—Second highest six-day gross since June, 1949.

And imagine this! In Knoxville, Peoria, Los Angeles it's only a few dollars less than famed "Show Boat."

Hitch your Box-office to a "LONE STAR"!

'DISTANT DRUMS' BIG!

'I'LL SEE YOU IN MY DREAMS' BIG!

'ROOM FOR ONE MORE' BIG!

'THIS WOMAN IS DANGEROUS' BIG!

NOW THE HAPPY WARNER BOXOFFICE NEWS IS ..

**A SOLID 150
TEXAS SAT**

STARRING

Frank Lovejoy · Richard Carlson · Rusty Tamblyn · Anita

SCREEN PLAY BY

Dorothy Patrick · Milton Sperling

AND

Ted Sherdeman · Milton Sperling

STORY AND PRODUCED BY



etreat, hell!"



-THEATRE SMASH IN 'URATION SENDOFF!

the commercial
ve some-
rove This Week Nation-Wide

a LONG the New Jersey coast now possessed by the commercial

Louise ^{WITH} Ned Young · Lamont Johnson · Robert Ellis · Paul Smith · Peter Ortiz

DIRECTED BY
Joseph H. Lewis

United States Pictures PROD.

DISTRIBUTED BY
Warner Bros.

TERRIFIC

IS **20** CENTURY-FOX'S THRILL-PACKED "5 FINGERS"!

SENSATIONAL

IS JAMES MASON AS THE FABULOUS SPY WHO SOLD TO THE ENEMY THE SECRETS OF THE TEHERAN CONFERENCE AND THE TIME AND PLACE OF THE D-DAY LANDINGS!!!

IT'S ALL TRUE!!

FILMED ON THE STREETS OF ANKARA AND ISTANBUL!



"5 FINGERS" starring JAMES MASON
DANIELLE DARRIEUX • MICHAEL RENNIE
with Walter Hampden • Oscar Karlweis
Herbert Berghof • Produced by OTTO LANG
Directed by JOSEPH L. MANKIEWICZ
Screen play by MICHAEL WILSON

There's No Business Like **20** Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher



MARTIN QUIGLEY, JR., Editor

Vol. 186, No. 8

February 23, 1952

Loose Talk

THE adverse effects on theatre attendance and general industry prestige of vague, unsubstantiated charges of Communist influence in films, while impossible to measure, is great. Therefore for economic reasons as well as in the pursuit of justice, the industry must immediately counteract the untrue and unfair assertions made in the annual report to Congress of the House Un-American Activities Committee.

Newspaper headlines across the country gave prominent attention to the report's criticism of the industry's policies with respect to Communists and Communism. Answers must be made not alone on the national level but in local communities as well. This is a matter that deserves the attention of every production and distribution executive and every exhibitor.

It is unfortunate that the Committee of Congress charged with investigating subversive activity should, in this instance, adopt the Communist working tool of character assassination and apply it to an industry. Just like an individual, an industry has a reputation or character entitled to due consideration. Much of the Committee's comments about Communism and the film industry is simply "loose talk."

Had the Committee not spent months on the subject there might be some excuse for circulating unproven and unprovable charges. It hardly seems possible that the Committee members are unaware of what the industry has done with respect to Communist activity.

THE report talks about Communist influence on product, yet not a single film is cited to substantiate the charge. That Communists made a determined effort to influence Hollywood product is not to be doubted. Their failure to achieve success in this regard is a tribute to the Americanism of the majority of film makers, from laborers to studio chiefs. Would that our national leaders had been as effective in keeping Communist influence from affecting certain actions of our Government.

The story of the Communist plot to infiltrate Hollywood for propaganda and fund raising purposes is not news. Long ago that tide was checked and turned back. Yet at its crest, it never was powerful enough to have any significant effect on production. If the Committee members were uncertain about this, all they had to do was to look to the Communist attitude towards Hollywood films. Everywhere abroad Communists do all in their power to restrict the circulation of American motion pictures. It would be naive to think the Kremlin masters of propaganda do not properly evaluate films made in the U.S.A. They know and fear them.

The Committee asserts that the industry has not taken steps since 1947 to check Communism. The facts: The principal companies have had a policy of not employing any known Communists, and persons found to be Communists have been discharged. Ironically, almost simultaneously with the issuance of the Committee's report, a jury in Los Angeles held that RKO and 20th Century-Fox were wrong in terminating the employment of two individuals who refused to answer questions on Communism placed by that same Committee.

The Committee asserts it identified as Communists ten persons associated with the industry in 1947 and more than three hundred in 1951, the implication being that Communism mushroomed during that period. The facts: It was in that

period that the guilds and unions gained major victories over Leftist minorities in their ranks; also of the hundreds named in the 1951 hearings few had any important connection with motion picture affairs, and most of those who admitted membership in the Communist Party or a front organization placed the time of their resignation from such activity years ago.

MR. ERIC JOHNSTON, president of the Motion Picture Association, and Mr. Allen Rivkin, president of the Motion Picture Industry Council, have issued vigorous rebuttals to the Committee report. Mr. Johnston pointed out the fundamental weakness of the report in that it failed to mention the steps taken by the industry against Communists and that it cited no evidence of successful Communist influence even in a single film. He concluded, "Our industry stands on the record." The task now is to make the record clean—in the face of the psychological impact made by the Committee's statement—to all the American public.

If newspapers and other informational media do not give as wide circulation to answers from the industry to the House Committee, COMPO might well consider dealing with the matter in paid advertising space. The industry and every exhibitor needs to have the American people know that Hollywood product is not now nor ever was tainted by Communism and that the industry's opposition to the employment of Communists matches that of other major U. S. industries and of the Federal, State and Municipal Governments.

■ ■ ■

Q One reason why American films are the most popular all over the world is that, as a whole, they reflect an optimistic, happy spirit. Laughter is sought for its own sake. A good film comedy is highly prized. On the other hand press dispatches from Moscow report that in Russia laughter is a serious business. The newspaper Soviet Art has attacked the basis of humor in operettas and laid down standards which presumably also must guide Soviet film producers. "Laughter must be raised to the level of genuine social satire. It must become a weapon of unmasking enemies and traitors of the people and aggressors. In addition laughter in an operetta must be the means of educating the people—the weapon of criticism and self-criticism, of whipping survivals of the past in the consciousness of the people and in human relations." That may be a lot of things but it is hardly a prescription for laughter except in a Pickwickian sense.

■ ■ ■

Q Quote of the Week: "The motion picture can convey, forcefully and impressively, the deeper values of good literature; can portray the noblest sentiments and ideals of humanity; can inculcate the highest aspirations of a free society; can teach the meaning of good human relations; can further the program of international understanding. In brief, the motion picture is an instrument for vitalizing the continuing struggle for freedom and maintaining our democratic institutions, and for making meaningful the worth and dignity of human personality."—Mr. David H. Moskowitz of the High School Division, New York City Board of Education in the first issue of "Views and Previews—a bulletin for teachers," published by the Organization of the Motion Picture Industry of the City of New York.

Letters to the Herald

New Methods

TO THE EDITOR:

The release method of motion pictures and distribution of same should change. Pictures should be released day and date with neighborhood deluxe theatres in larger cities in order to save the neighborhood theatres, both large and small.

I believe that if given the opportunity to discuss this with the powers that be, we can revitalize our industry. We need courage to make important decisions. I think our leaders are so scared to death of our industry that they are floundering. We need good pictures and a new distribution method, and I feel we can prosper once more because the motion picture theatre still gives you the most for your money in entertainment.

—JACK FRUCHTMAN, Maryland

Real Competition

TO THE EDITOR:

Television is real competition. I believe when top motion picture stars have video programs they should plug their forthcoming attractions. Martin and Lewis, on their last telecast, gave their new picture, "Sailor Beware," a wonderful boost. On the other hand, Red Skelton has yet to even mention the industry that made him, which is wrong.

I suggest that picture stars, in contracting for television appearances, insist on clauses in their deals giving them this right. I also believe motion picture stars should confine their appearances on video to midweek.—HARRY MELCHER, Unity Theatres, Milwaukee, Wis.

Mass Appeal Vital

TO THE EDITOR:

Producers must not sacrifice mass appeal in planning their general programs by an over production of class appeal pictures.—MORRIS LOEWENSTEIN, Majestic Theatre, Oklahoma City.

Whose Overhead?

TO THE EDITOR:

Distributors are reluctant to consider "overhead," especially in small town theatres. They demand high percentage of 35 to 40 per cent, splits, etc. because they claim "their cost" of production is high and does not permit them to sell for less. Yet, the poor exhibitor has to accept high rentals and is not supposed to have "overhead" or is told that "overhead" is of no concern to the distributor. They have gradually eased rent-

als up to a point where all the showmen has left is the dry bone and no meat. Perhaps arbitration is the answer.—F. G. PRAT, Jr., Vacherie, La.

Only One Answer

TO THE EDITOR:

There are too many Westerns on the market.

Also, the money spent on all kinds of ballyhoo like Movietime U.S.A. should have been applied to better productions. I might be old-fashioned, but still think the old saying goes: there's no slump at the box office that a good picture won't cure, TV or no TV.—EUGENE VENNE, Longneuil, Quebec, Canada.

Price Rise Resented

TO THE EDITOR:

In the face of present conditions in our industry and with all the intense effort put forth to improve public relations, it is shortsighted on our part to try to "soak" the public on any one picture because it is a "big one". By the same token, theatres do not drop admissions on the "bad ones" or reissues.

Instead of advanced admissions, it would be more sensible to expect exhibitors to play these "specials" at regular prices with extended playing time and sensible campaigns. Contrary to anything that may be said, the public resents the raise.—New Jersey Exhibitor.

Drive-in Demands

TO THE EDITOR:

We bitterly oppose drive-in theatres demanding first-run product as it is not necessary. The drive-in theatre and the conventional type house can, do and should appeal to entirely different patronage.

We also oppose forcing a drive-in theatre to pay far more both in percentage or flat rentals than does the conventional theatre that plays the same product earlier.—Texas Drive-In Theatre Operator.

Local Advertising

TO THE EDITOR:

Distributors would help the exhibitors much more and, I believe, at less expense by carrying advertising in local newspapers and country magazines. Small towns receive very little benefit from national magazines such as *Look* and *Time*.—CLAUD THORP, Thorps Circuit, Ryan, Okla.

Percentage Rise

TO THE EDITOR:

I don't believe patrons resent advanced admissions on truly big spectacles like a "Gone With the Wind" because they feel they are getting their money's worth. But I know they do resent advanced admissions on pictures like "A Street Car Named Desire" because it is not a roadshow picture.

In establishing an advanced admission price, if it set nationwide at \$1 or \$1.50, it results in practically little, if any, advance in the regular admission price of the Broadway or very large city theatres, but does represent an increase of anywhere from 50 to 200 per cent in the smaller situations. Therefore, a general 50 per cent increase from the largest to the smallest theatre would be equitable to all, including the patrons.—Virginia Exhibitor.

Fight TV with Top Films

TO THE EDITOR:

Television is taking its toll in our situation. The public tells me the novelty will wear off. But, in the meantime, good pictures will help keep theatres open and raising prices on good features keeps patrons away on ordinary programs.

Our setup calls for three changes per week—two singles and one double. We are unable to find good pictures for our mid-week change and have to play heavy dramas and gangster films. Almost every week, people stay away from them. Producers-distributors must cut red tape and expenses. All in the industry must expect less, until the TV novelty wears off, if it ever will.—Illinois Exhibitor.

Proper Pricing

TO THE EDITOR:

Motion pictures brought about universal entertainment at low or moderate prices. We should not price ourselves out of this field especially under the competition of other agencies like TV, radio, home movies or night baseball.—Boston, Mass., Exhibitor

Confused

TO THE EDITOR:

Some film companies are trying to recognize the exhibitor's problems and help him. Double-talking executives are doing a great job of trying to keep the little fellow confused and broke.—ABE BERENSON, President, Allied Theatres of the Gulf States, Inc., New Orleans, La.

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► Television officials and political big-wigs are predicting that record audiences will view the Democratic and Republican conventions on television this July. Theatre owners in cities with TV take note.

► Another Congressional Committee that will now get a new chairman no matter which way the election goes is the key, tax-writing House Ways and Means Committee. Chairman Robert L. Doughton will retire at the end of the year. If the Democrats win, the new chairman would be Tennessee's Jere Cooper, a down-the-line Treasury spokesman. A Republican victory would put in New York's Dan Reed as chairman. Significantly, even though all lawmakers say there won't be a tax boost this year, and even though they all talk about tax cuts instead, none will put a date on when the tax-cutting may start. Even the Republicans are chary about promising reductions if they win in November.

► President Truman's plans for a further step-up in the government's overseas information program will face rough going in an election-year, economy-minded Congress.

► The good-neighbor policy between the United States and Canada manifests itself in the film industry: Two circuits on this side of the border—Schine and Reade—are preparing to follow the "Curtain at 8:30" art theatre project launched in the

Dominion recently. The plan calls for one regular theatre in the community to stop regular showings one night a week, and to screen instead an offbeat film.

► National Production Authority officials are definitely in favor of granting the motion picture industry's request that the ban on color television development be lifted as far as theatre television is concerned, even if it is retained for home television. The final decision, expected soon, must come from top mobilization officials including Charles Wilson, defense mobilizer, and Manly Fleischmann, Defense Production Administration head.

► Arbitration plans are proceeding at high speed. This week presidents and top executives of ten distribution companies received copies of the Allied plan, approved recently by the board of directors, together with a letter from Abram Myers requesting that the company heads appoint a committee "promptly" to call an arbitration conference with Allied and other interested groups.

CATCH THAT COPPER

The most direct way exhibitors can help defense mobilization at the moment, and at the same time help themselves is by carefully saving every scrap of copper drippings from the projector lamp house. Copper is one of the scarcest of essential materials and, according to Nathan B. Golden, Commerce Department official in charge of motion picture conservation, the continued manufacture of copper sleeves for carbons depends on how much the industry can save.

THE HERALD INSTITUTE

THIS WEEK: Complete reports from the production, distribution and exhibition panels on the question of increasing the number of high budget pictures, on the number of pictures which should be produced in color, and on the problem of building new talent. On pages 18, 19 and 22.

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This week in pictures



By the Herald



By the Herald

ARNOLD PICKER, United Artists foreign sales chief, as he was interviewed Tuesday afternoon, returning from South America. He was impressed by the vitality and booming business in several countries, and Latin exhibitors are impressed by United Artists' new product, he said.

DRIVE-IN THEATRES were the topic at the right, as the Drive-In Theatre Association of New England, Allied unit, met in Boston last week. The men are Peter Marrone, Ted Rosenblatt, and Maurice Safner.



ACADEMY AWARDS are the topic, this being the time of year. The Hollywood scene above includes Johnny Green, left, music director for the program of the Academy of Motion Picture Arts and Sciences awards; Charles Brackett, Academy president; Margaret Herrick, executive director; and William R. Weaver, Hollywood editor, Motion Picture Herald.



By the Herald

SAM ECKMAN, chairman and managing director of MGM Pictures, Ltd., British subsidiary, told trade writers on visiting the home office in New York this week that although television covers 70 per cent of England, its effect on theatre business is virtually nil, MGM production will probably be six or seven pictures this year, compared to two last year, he disclosed.





ROGER H. LEWIS, left, has become advertising manager of United Artists. He was vice-president and creative director of the Monroe Greenthal Company, in New York.

A CIVIL DEFENSE FLAG is presented to George P. Skouras, circuit owner, for his aid to recruiting volunteers. At the right, New York CD director Arthur Wallander, Mr. Skouras, Mrs. Nathaniel Singer, of CD, and Robert Dowling, Manhattan CD recruiting and information chairman.



By the Herald



THE SPEAKER at the left is Eric A. Johnston, president of the Motion Picture Association of America, replying for the industry, honored with a citation last week from 13 national organizations reviewing pictures. The citation commented that because of creative artistry and voluntary self regulation the industry last year made superior pictures.

SUSAN HAYWARD, below, in a melodic moment from "With a Song in My Heart" which was to open Thursday at the Carib, Miami, and Miracle theatres, Miami.

By the Herald



A FIFTY PIECE MARINE Corps band parades and plays, left, at the opening of Warner's "Retreat, Hell!" in the Hollywood Theatre, Hollywood. Part of the stage ballyhoo for the Milton Sperling production was decoration of a Marine hero.

FEATURETTE PREMIERE, right. The marquee scene at the opening of "Land of Everyday Miracles" in the Warner Theatre, Reading, Pa. Sidewalk broadcasting, a hotel banquet and extensive advertising were features.





HAILED by reviewers as "One of the most suspenseful, gripping espionage stories to come to the screen," 20th Century-Fox's "5 Fingers" is paced by the performances of James Mason (pictured left, with Walter Hampden), Danielle Darrieux and Michael Rennie. It is based on the best-seller "Operation Cicero."

HOWLING SUCCESS is the advance word on "Belles on Their Toes," Technicolor song-and-dance sequel to "Cheaper By the Dozen." Barbara Bates, Debra Paget, Robert Arthur, and Jeanne Crain, left to right, swell the merriment to hilarious proportions in the spring frolic.



DIZ'S EYE is on Joanne Dru in "Pride of St. Louis," crowd-pleasing story of the incomparable Dizzy Dean. Richard Crenna, at the left, as Daffy Dean, rounds out the colorful clan in the comedy-drama set to premiere April 19 in St. Louis.

QUICK on the draw is "Rose of Cimarron," an Edward L. Alperson production filmed in Natural Color set for 20th Century-Fox release in April. Jack Buetel, Mala Powers, right, and Bill Williams are starred in the fast-moving, action-cramped Western.



HUMPHREY BOGART gets rough with Kim Hunter, above, and big-city corruption in "Deadline—U.S.A." hard-hitting story of a fighting newspaperman in action. Ethel Barrymore shares top billing in the soon-to-open hit.

(Advertisement)

TRADE SHARPLY REFUTES HOUSE 'RED' CHARGES

Notes Failure to Mention Voluntary Steps Taken to Combat Communism

Expressions of surprise and indignation marked the reactions of the film business this week in the wake of criticism by the House Un-American Activities Committee that it had not taken steps after the committee's 1947 hearings to "check Communism within the industry."

The committee, in issuing its annual report, said the failure of the industry to act forced it to reopen its Hollywood investigation, and that it was "astounded when the true extent of Communist infiltration and manipulation in the Hollywood motion picture industry was disclosed."

Eric Johnston, president of the Motion Picture Association of America, was quick to label the committee report "misleading and unfair." He said the industry had "taken many positive and determined steps against Communism and Communists."

On the coast, Allen Rivkin, president of the Motion Picture Industry Council, said the committee's report had "mistakenly omitted any recognition whatsoever of the highly-successful steps taken by Hollywood guilds, union and management groups since 1946 which brought defeat and failure to the Communist plot against the motion picture industry."

Mr. Rivkin also pointed out the anomaly of the House group's position and the view taken by a Federal jury in Los Angeles which decided that a motion picture producer cannot fire an employee for unpopular activity.

The ruling was in connection with the suit brought against RKO and Twentieth Century-Fox by Adrian Scott, producer, and Ring Lardner, Jr., film writer. Both were among the "Unfriendly Ten" witnesses who, in 1947 refused to testify before a House investigating committee. Subsequently, they were discharged under the morals clause in their contracts and were sentenced to jail for contempt of Congress.

Suggests Two Groups Be Brought Together

Said Mr. Rivkin: "The gentlemen of the House Committee should meet the gentlemen of the jury."

A large section of the committee report was devoted to the Hollywood hearings and it indicated that further hearings on the film industry were in prospect.

"It was necessary in 1951 for the committee to again conduct hearings concerning Communist infiltration of the motion picture industry," starts the section of the committee's report on the Hollywood investigation.

ON THE RECORD

On May 17, 1951, Rep. John S. Wood (D., Ga.), chairman of the House Committee on Un-American Activities, had this to say about Hollywood and Communism:

"I have gone to some considerable pains personally to advise myself as to the attitude of responsible producers in the motion picture industry, and I know at this time they are spending literally thousands and thousands of dollars undertaking to screen the backgrounds of all persons now employed in essential positions in the industry, and are exercising a great deal of diligence in that respect."

The report then notes the 1947 hearings resulted in identifying 10 persons associated with the industry as party members, and that when these 10 refused to answer questions on the subject, all were cited for contempt and given jail sentences.

"It was the hope of the committee, after having conducted the 1947 hearings, that the motion picture industry would accept the initiative and take positive and determined steps to check Communism within the industry," the lawmakers said. "Unfortunately, however, the spokesmen for the industry persisted at that time in painting an unrealistic picture of Communism in Hollywood."

"The committee's hearings in 1951 resulted in the identification of more than 300 persons associated with the industry as members of the Communist Party. There were varying opinions given by witnesses as to the success of the Communists in influencing the content of motion pictures. The fact was evident that such efforts were made."

In reply to that Mr. Johnston said: "The committee knows that leaders of the industry voluntarily agreed in a statement of policy in 1947 that they would not knowingly employ Communists. This policy has been adhered to unswervingly. Many have been discharged. The policy has resulted in our members being sued in courts for large sums, and suits are still in progress. This has not deterred us, and it will not."

"By failing to mention these positive and

The Council of Motion Picture Organizations took swift and decisive action Wednesday at its annual meeting to refute the charges of the Congressional committee. Details will be found on the following page.

determined steps, the committee has done a tremendous disservice to a fine and patriotic industry and to the fine and patriotic men and women who make pictures in Hollywood.

"Nowhere in the report is there a shred of evidence that Communists ever succeeded in influencing the content of a single motion picture made by any of our members. The committee in 1947 reported not a single picture of ours that contained Communist propaganda. It has reported none since. As there is no un-Americanism in our pictures, the committee should do the fair and honorable thing and stop this accusation."

Points Out Producers Risked Legal Action

Mr. Rivkin's statement said the House committee's criticism was "doubly ironical in view of the fact that the Hollywood producers appear to be the only management group in America that risked legal consequences as far back as 1947 by discharging men regarded by the House committee as Communists."

The committee report said a key disclosure at the hearings was the use of Hollywood as a "reservoir for financing Communist objectives, without which the Communist Party and its fronts in the U. S. would have had difficulty operating."

It added it realized that the vast majority of entertainers and workers in the entertainment field were "patriotic and loyal Americans," but said the "flow of money to Communist coffers which comes from those who are disloyal must be stopped."

Noting reported comment that Communism in Hollywood is now mythical, the committee said this was only so because it conducted three investigations to bring it about. "The industry itself certainly did not accomplish this," it said. "It should be recalled that during the 1947 hearings the industry adopted a hostile attitude toward the committee's hearings. In deference to the industry, however, it might be said that there was substantial cooperation during the 1951 hearings."

Hopes to Prevent Spread Of Communism in TV

At another point in its report, the committee said that "if the same number of Communists existed in every segment of American life as in the case of the Hollywood motion picture writers during past years, the U. S. would be in a precarious position."

Emphasizing the impact of motion pictures on the American public, the committee noted that the same was true of television. "The committee hopes that its investigation of Hollywood will have a far-reaching effect and prevent a large-scale future Communist infiltration of the television industry," the report said.

COMPO MOVES SWIFTLY ON REPLY TO CONGRESS

Board Unanimously Votes Resolution in Answer to Red Influence Charge

by CHARLES J. LAZARUS

An angry and affronted motion picture industry, speaking in a single strong voice through the Council of Motion Picture Organizations, this week struck back hard at charges that it had done nothing to comb Communists from its ranks.

On the 10th floor at the Hotel Astor in New York Wednesday morning, delegates representing every segment of the industry, hurried into the annual meeting of the COMPO board of directors and executive committee, and with little ado and unanimous purpose, set up a committee to draft a resolution that would refute the accusations by the House Un-American Activities Committee.

Directors Unanimous On Decision to Act

The committee, appointed by Ned E. Depinet, COMPO president who was chairman of the two-day meeting, consisted of Leonard Spigelgass, Eric Johnston, Gael Sullivan and Truman Rensbusch.

Arthur L. Mayer, executive vice-president of COMPO, said during an informal conversation outside of the meeting room, that quite significantly, there were no recalcitrants when it came to taking action on the Communist issue. Usually, he added, in a matter of this type, it is not a simple matter to resolve all differences in approach.

Mr. Mayer also said, "This incident, regrettable though it is, could serve to make COMPO stronger than it ever has been before. The unity that is possible within COMPO was shown this morning. The incident also indicates the need for a small permanent committee enjoying the confidence and faith of the membership, to handle emergencies when they arise. Fortunately, the COMPO executives happen to be here now a few days after the Un-American Activities report was issued. If they had not been here, it would have taken a considerable amount of time to consult executives all over the country on what action to take."

Ask Trailer to Fight Congressional Charges

Another suggestion on handling the refuting of charges of Communist infiltration was made by Mr. Sullivan, who proposed that a five-minute trailer be added to all newsreels. The clip would feature such recognized performers, for example, as Gregory Peck and Irene Dunne, who while not attacking the House committee itself would, on a point-by-point basis, disprove some of the charges in the contentious report.

MYERS TERMS REPORT "GROSSLY UNFAIR"

"Grossly unfair" was the description given this week by Allied general counsel Abram F. Myers to the report issued last week by the House Un-American Activities Committee. Mr. Myers added, however, that the industry should have been more forceful in publicizing its actions in ridding Hollywood of Communism. All in all, Mr. Myers said, the industry had done a good job in shutting off Communist influence, and the House committee was wrong to say this was not so.

The meeting also dealt with the Communist matter (which was not originally on the agenda); heard a full report from Mr. Mayer; a treasurer's report; discussed the forthcoming renewal of the Movietime U. S. A. star tours; and applauded Capt. Marjorie Bluet and Mrs. Marjorie Hay Whitney who sought film industry cooperation in the recruiting campaign of 72,000 women for the Armed Forces. Capt. Bluet and Mrs. Whitney also expressed their appreciation for past efforts in this project.

On Thursday, the delegates were scheduled to take up the following matters: industry survey and research program; financing of COMPO (methods of raising dues); election of officers; election of the executive committee; admission of the Theatre Equipment Supply Manufacturers Association and the Theatre Equipment Distributors Association; a Health Week plan; and film for television.

The turnout, according to one COMPO spokesman, was unexpectedly large, and included such persons as Mr. Johnston, president of the Motion Picture Association of America, not usually present personally at these meetings.

Mr. Mayer's address, which emphasized that "... This is my last appearance before you as COMPO vice-president," dealt with the financial problems facing COMPO and the various problems facing the industry today from a business and public relations point-of-view, and what could be done about them.

He said: "In all candor ... I must add that when I took this job I was under the impression that every element in our business was fully cognizant of the critical conditions which confronted us and was prepared to give all-out support to an all-industry organization—prepared to support it with funds, prepared too to support it with what is equally important—the readiness to make personal sacrifices for the com-

mon good. Everybody paid and still pays lip service to unity. Very few pay more."

Mr. Mayer also said efforts in the defense of the industry were "pitiful and picaresque" compared to the resources available; accused some of the industry leaders of "incredible loquacity" in discussing problems in public; urged a shift in the public relations program from glorifying Hollywood to promoting the local theatre; praised the distributing companies for their repeated financial support of COMPO projects; claimed the industry was making a comeback; hailed the results of the Movietime; urged the opening of a Speaker's Bureau; proposed a research project to cost \$30,000 that would analyze present difficulties; and generally dealt with ideas for the continuing COMPO program.

COMPO Cash on Hand Listed as \$26,939

The financial report prepared by Herman Robbins, treasurer, who was absent, was read by George Dembow. The salient points were that from its start in August 15, 1950, to February 20, 1952, the organization had receipts of \$205,619 and disbursements of \$182,059. This made for a balance of \$23,559 with cash on hand listed at \$26,939.

At the present, 28 organizations are represented on the COMPO board of directors. There are the 10 charter members; 18 units from Allied States Organization in 24 states; nine units from Theatre Owners of America in 14 states (TOA has 28 regional units); and two from the western theatre owners.

On the basis of Mr. Mayer's speech, it was estimated that future COMPO projects, if approved, would cost approximately \$900,000 which would come from the MPAA aside from their regular COMPO dues.

The entire atmosphere at the start of the meeting was intensified by a determination to do something about the House Committee charge, and this was pointed up by remarks by Mr. Johnston and Mr. Spigelgass:

The former said: "The charges are misleading and untruthful."

The latter said: "We in Hollywood need your help in controlling the damage done to us by the committee."

Will Not Stand in Way Of COMPO Tax Action

The meeting discussed the tax situations and Mr. Sullivan said that at the TOA board meeting in Los Angeles nine presidents of various units said they wanted some action. However, Mr. Sullivan quoted Mitchell Wolfson, TOA president, as saying he wanted to put no roadblock in front of any tax action that COMPO might take.

It was therefore decided for Mr. Depinet to appoint a committee to work out a program for combatting taxes. The committee will collect information and any future action will be based on these data.

The
Biggest
Smash
Hit
In
The
Industry
Today!

VIVA
ZAPATA!

VIVA

MARLON BRANDO

THE STAR

VIVA

DARRYL F. ZANUCK

THE PRODUCER

VIVA

ELIA KAZAN

THE DIRECTOR

VIVA

JOHN STEINBECK

THE AUTHOR

There's No Business Like **20** Business!

CENTURY-FOX

Terry Ramsaye Says

• • • • •

TV and DESTINY—Reflection over the yesterdays of the art and industry and the flickerings and bickerings, hopes and and fears of today bring to one observer some convictions of decided optimism about the tomorrow in the relation of the Screen and Television.

In 1912 the stage had been hating the films for several years. The films took over "The Road" and presently began to take over Broadway, assimilating a lot of the stage meanwhile. The stage will survive, and continue a contributor to cinema. Its domination is gone, except for the lead position in the Sunday amusement sections.

By 1914 the "feature craze" alarmed conservative exhibition diehards, and by 1916 took over exhibition. It began to be admitted that the "films are here to stay."

In the late 1920s Sound menaced the conservatives, who damned it as destructive invasion and the best promised to it was a separate career. In about three hectic years Sound took over everything.

In the later 1920s Radio was a Grade A menace to the newspapers, which have settled into an adjustment, with publishers owning or controlling maybe about 30 per cent of the broadcasting stations. Radio became a movie menace too, ending in adjustment, swapping talent and publicity, starting in the 1930s.

Now after a spell of Television dithers and jitters the motion picture industry while enjoying divers alarms and assorted differing judgments in places both high and minor, is profoundly engaged, officially and openly and privately and secretly in the initial phases of adjustment. The adjustment is really between the two instruments of motion picture distribution, the orthodox shipment of film and the electronic retail delivery of pictures. An ultimate coalescence is inevitable. It may be variously delayed by politics, special interests, and human inertias. The end result is as sure as gravitation and no one in the long term can do anything about it against the glacial authority of the masses.

Television will become a facility of the motion picture theatre about as fast, not quite, as it develops capacity of service of entertainment at a standard acceptable in comparison with the film projector. That is today a very considerable distance. To the overwhelming majority of theatres it will come along, for what distance it can go, about as Sound came. Until Television on a big screen really compares, its penetration must be decidedly limited.

For today and now, for a long future,

the best way to run a motion picture theatre is to run a motion picture theatre. There is not now, and will not be, a substitute for Hollywood, come hell or high water.



PUBLIC RELATIONS—Several years ago I ventured the assertion, in a period of industry concern, that the best possible public relations instrument was a competent motion picture. One canny press agent put that in his patter, with flourish but without credit as is his wont. Now comes announcement that the second national advertising campaign of COMPO will emphasize product. Says *Motion Picture Daily*, "... on the theory that the industry and its theatres can be sold to the public most effectively by highlighting outstanding pictures." That's no theory. The public buys nothing but product. There's no genius in learning that, no magic in the process. The court of public opinion, it may bother some to know, is one place where it is very hard to make a "fix." A few politicians have done it, no industry, ever.



DON'T TELL HOLLYWOOD—From the observations of Professor Hardin Craig of the University of Missouri, in a Detroit address, it is "the obvious fact that whether Shakespeare knew it or not, his conception of the here and now must have been in terms of a four dimensional space-time continuum." It is wrong, says he, to consider that Shakespeare merged himself with Julius Caesar and his Roman contemporaries, but that "he brought Caesar and Brutus to London into his own brain ... so that they lived again at the Globe." The good professor seems to consider that Shakespeare had a pre-Einstein concept. I doubt that, and a lot of other claims for the Bard. As to space-time continuums, they are commonplace in this industry. They come spooned up in film cans.



GARDEN NOTE—The new gladiolus listings are out and among the toppers is an imported variety named for Arthur Rank, "light pink with buff suffusion," color described as "not far from Greta Garbo, introduced 15 years ago". . . characteristics "straight and strong, perfectly formal spike . . . may deserve a commercial rating of AA." For size it is rated in the "500" class, which means the biggest. Expensive but we'll try it.

Warner Net In 3 Months \$2,605,000

Warner Brothers Pictures, Inc., and subsidiary companies this week reported for the three months ended December 1, 1951, net profit of \$2,605,000, equivalent to 46 cents a share on the 5,619,785 shares of common stock outstanding, after provision of \$2,500,000 for Federal income taxes.

This compares with a net profit for the three months ended November 25, 1950, of \$1,813,000, equivalent to 26 cents a share on the 6,821,600 shares of common stock then outstanding, after provision of \$2,000,000 for Federal income taxes and \$200,000 for contingent liabilities.

Included in the operating profit for the three months ended in 1951 is a profit of \$935,000 from sales of capital assets before provision for Federal income taxes thereon, which compares with a corresponding profit of \$167,000 for the three months in 1950.

Based on the operations for the months of December and January, company officials have estimated that the net profit for the second quarter which ends March 1, 1952, will be substantially less than the net profit of \$2,014,000 earned during the corresponding period last year. They estimated, however, that the net profit for the six months ending March 1, 1952, will not vary substantially from the net profit for the six months ended February 24, 1951.

At the annual meeting of Warner stockholders in Wilmington Tuesday, the stockholders reelected the following directors for two years: John E. Bierwirth, Waddill Catchings, Robert W. Perkins, Albert Warner, Harry M. Warner and Jack L. Warner. The stockholders also authorized the cancellation of 1,152,215 shares of Warner common stock held by the company.

The board of directors last week declared a dividend of 25 cents a share on the common stock, payable April 4, 1952, to stockholders of record March 3.

Deny Injunction Against Long Philadelphia Runs

Judge Allan K. Grim, of the U. S. District Court in Philadelphia, last week turned down a request for a preliminary injunction asked by the Sablosky interests of Norristown, Pa., in connection with protracted first runs in Philadelphia houses. The judge said he could see no "immediate irreparable danger or need for remedial measures" as a result of the alleged log-jam of major product. Harold Kohn, attorney for the Sabloskys, who operate the Norris and Grant in Norristown, claimed that in March there are only 31 features available for the two houses which need 32 or 33 features. The judge set March 31 as the date for hearings on the interrogations but said the Sabloskys could come in any time before that date if they could show where either house would be closing down due to lack of product.

You'll
hear the sound
of a new triumph
in showmanship
when Warner Bros.
open



BUGLES IN THE AFTERNOON

COLOR BY
TECHNICOLOR

with the
loudest fanfare in
the Salt Lake
territory's history
on February 28th!





HIGH BUDGET PRODUCTIONS:

URGE INCREASE TO STIMULATE GROSS

by RED KANN

REPRESENTATIVE panels of industry opinion favor production of a greater proportion of high budget attractions by major companies, convinced that such a program will increase theatre attendance. They stand preponderantly by this opinion regardless of whether or not it means higher costs per picture and even if it brings about a reduction in the total number of films the major companies are now producing.

Combined industry thinking, as reported to *The Herald Institute of Industry Opinion*, reflects a willingness to support such a policy by the heaviest of odds. Exhibition's panels, covering 3,269 theatres operating at various levels in four different population groups, favor it by 87 per cent; distribution tops it at 93 per cent. Production, evidencing caution or uncertainty nevertheless goes along, too, but at a more modest 74 per cent. This places the sampling of combined industry opinion at 85 per cent.

While 85 per cent of the panelists declare they would go for such a program, not all say they will if it means a curtailment in numbers although preponderantly this is also the case. Seventy-three per cent of all panelists combined say they will, cuts or no cuts. Of the panels comprising the whole, but reckoned individually now, production stands by this position by an 80 per cent vote, cuts or no cuts; distribution, by 79 per cent and exhibition by 61 per cent.

Want Higher Budgets But Same Film Total

Remaining are 27 per cent who cast a somewhat longing look at the prospect of stepping up the high budget category only if it can be done without reducing the product numerically. This suggests that this group expects the majors to increase their overall production budgets in order to deliver on both ends, a prospect which runs upstream in the industry's economic planning.

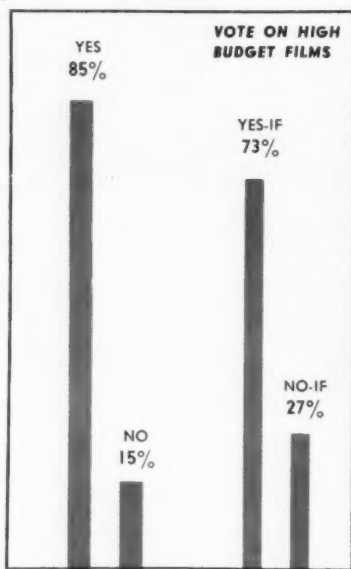
There is, finally, a 15 per cent block, combined, who subscribe to the viewpoint that the number of high budget attractions in the last six months approximately fills market requirements and who, consequently, are satisfied with matters as presently constituted. But here again, the breakdown by individual panels proves revealing. The four groups comprising exhibition, for example, are satisfied with what they are now getting by a 13 per cent vote. Distribution, surprisingly, is less satisfied at seven per cent. But production at 26 per cent appears to be reflecting its opinion that things, after all, aren't as downbeat as exhibition and distribution make them out.

Most eager for a step-up in top pictures even if it means a drop in total number are theatres in towns up to 7,500 population.

There, the consensus is a strong 66 per cent. Next are showmen in cities of 30,000-100,000 who favor it by 63 per cent. In cities of 100,000 and over, the opinion runs 61 per cent affirmatively and in the last exhibition group—the 7,500-30,000 population bracket—52 per cent.

While the over-all vote thus is heavily tilted in the direction of more high budget attractions, shadings of opinion are many and decidedly varied.

One leading executive, headquartering in New York, is inclined to believe it "misleading to suppose that the tastes of audiences regarding pictures of major calibre would



Combined industry thinking on the question, "Do you consider it advisable to produce a greater proportion of high budget pictures in the belief that increased attendance would warrant the higher cost per picture?": 85 per cent vote "Yes," 15 per cent are satisfied with the number of high budget attractions released in the last six months; 73 per cent want the increase even if it results in a production cut by the major companies; 27 per cent want the increase but only if it does not result in a production cut.

be satisfied merely by more 'high budget' pictures." He declares himself an advocate of a greater number of films of high calibre, but continues, "I also believe that exhibitors should be given a wide choice of releases in order best to meet the demands of their audiences. Therefore, my answer would be that we should have more pictures of high quality and should not curtail the number of pictures we produce. We are doing our utmost to make every one of our productions attractive to the public and, at the same time, we are also doing our utmost to reduce the average cost per picture without impairing the quality level. On the contrary, we want if possible to raise it. As a matter of fact, we believe we have succeeded in making some of our less costly pictures fine box office attractions."

A general sales manager takes approximately the same position. "Entertainment and box office quality are not always tied in with high budgets," he declares. "That is the record of the industry, and it will prevail. If distributors are forced into constantly increased budgets in order to get constantly improved product, then the time when distributors will have to go out of business is within sight. It is a known fact, however, that many successful box office pictures have not been the most expensive."

Increased Costs Present New Set of Problems

However, he recognizes the importance and the place of the high budget attraction and has this to say on that score. "There are certain properties which call for certain production values and certain star values. These properties can be made only by stepping up budgets, perhaps beyond their current, average level. If you want to get the greatest amount of entertainment, you go ahead and make them and stop worrying about costs. But it is not so simple. Increased costs at once confront us with an increase in our problems including (a) exhibitor resistance to a recognition that our cost of operation, too, has gone up and (b) the decline in national take. The production of very high budget pictures, consequently, becomes an extremely speculative one. Yet we believe the nature of the industry demands that we endeavor to show progress in the entertainment quality of our product, irrespective of the budget. It's a complex and anything-but-easy problem."

Many theatre men, not all of them in the small situations incidentally, state they recognize an increase in high budget attractions will help, but they speculate if this provides

(Continued on opposite page)

MORE HIGH BUDGET PICTURES?

EXHIBITION (By Population)

	Up to 7,500	7,500- 25,000	25,000- 100,000	Over 100,000	COMBINED EXHIBITION	DISTRIBUTION	PRODUCTION	COMBINED INDUSTRY OPINION
Recent number about right	20%	5%	17%	9%	13%	7%	26%	15%
Want more	80%	95%	83%	91%	87%	93%	74%	85%
(a) If it means no reduction in total output	34%	48%	37%	39%	39%	21%	20%	27%
(b) Even if it means numerical reduction	66%	52%	63%	61%	61%	79%	80%	73%

the entire answer. They point to such successful pictures, "which didn't cost a fortune to make" as the "Ma and Pa Kettles" and the "Francis" series to illustrate their viewpoint.

An exhibitor in Idaho makes the interesting observation that "there should be a proportionately greater number of audience pictures, not necessarily high budget pictures" while from the other end of the nation, in West Virginia, comes the unequivocal and flat comment:

"Pictures do not have to be high budget to be box office."

But a New Jersey exhibitor notes, "People are talking about 'Detective Story,' 'The Blue Veil,' 'An American in Paris,' 'The Greatest Show on Earth,' etc. This is a healthy trend. The only way to keep it up is 'to keep it up.' Important pictures can turn the tide and, in many situations, the extra playing time these pictures will receive will obviate the necessity of lesser product."

On his side is a Wisconsin exhibitor who believes, "The survival of the industry will hinge upon its ability to produce the very best in entertainment. This will be possible only if it can utilize the services of the best manpower in the creative and mechanical fields. Higher production budgets will lure this type of individual, if properly administered."

Top Pictures Seen as Combatting TV

Aligned with them is an important Florida circuit operator who feels, "The business has reached the crossroads. We must develop and call on every resource at our command. Big, better pictures consistently, is the answer."

From New York comes this, "I am a great believer in top quality. This will be absolutely necessary to compete with the free entertainment of television. Top quality product from Hollywood gets top box office results."

Distributor comment principally advances the arguments that (1) negative costs do not necessarily insure good pictures; (2) "the

premium is on creative talent—not expenditure," and (3) pictures should be made with the idea of making good ones, not just numbers.

Producers and directors in Hollywood, almost to a man, warn against any assumption that high budgets carry a warranty of quality. They stress story values, production ingenuity and showmanship among the elements they consider of greater significance.

Talent Search Must Be Pressed, Panelists Find

The industry needs new stars—lots of them—and the search to find and develop them ought to be stepped up and unrelentingly maintained.

This is what panelists of *The Herald Institute* believe and so report in reply to a series of questions dealing generally with the question if sufficient steps are being taken to find and develop new talent.

While the desirability of establishing new personalities with the public has been traditionally a thing to do, there has been little beyond glittering generalities to illumine various facets of industry opinion on the subject. Samplings conducted by *The Herald Institute* now tend in the direction of shedding a more definitive light into corners where the lack of information long has been casting its shadows.

By a heavily preponderant 86 per cent, all groups reported in this sampling combine in agreeing that prevailing policy should be accelerated vigorously. Eighty-five per cent of exhibition, as such, takes this position. Distribution is alongside at 90 per cent. Production sentiment runs to 82 per cent.

Only 14 per cent of the consolidated panelists feel the existing policy is adequate. And least of all does distribution so regard it, for in that panel only 10 per cent voice satisfaction with today's results. Exhibition, on the other hand, accepts the situation as it stands by 15 per cent. Production, likewise

Here is how an important star sums it up: "I feel the amount of money spent is of no importance except in terms of the quality of the picture produced. Stanley Kramer's early films were low budget, but high quality and high gross. 'Quo Vadis' is high budget and high gross. Admittedly, high budget films will gross more on the average, but I don't think there is a hard and fast rule."

not at all happy, thinks the present policy provides the answer by only 18 per cent.

It is in cities over 100,000 in population where the urgency to increase the roster of new stars turns out to be most pronounced. A formidable 93 per cent of exhibitors who replied thus report their viewpoint. Hard on their heels is the attitude of theatre men in situations ranging from 7,500 to 30,000 in population where 90 per cent are convinced action ought to be taken. Urgent, and only slightly less so, is the opinion of showmen in the 30,000-100,000 cities who go along with the others at 84 per cent and those in towns up to 7,500 who believe as the others do up to 75 per cent. The majority vote becomes unmistakably clear.

Having cleared their chests on the matter of more new stars versus what they now have, panelists were asked to express themselves frankly on ways and means of putting over new personalities with the public after they get them. *The Institute* sought to learn if present methods of cooperation on all sides are adequate or where the deficiency, if any, might be traced and found the general view is that much is lacking.

But in answer to the query if greater cooperation is needed, the vote is solidly in. Combined opinion finds the need at 93%; exhibition, on its own, at 94%, distribution at a solid 95% and production at 90%.

(Continued on page 22, column 1)

THE general release of Cecil B. DeMille's "THE GREATEST SHOW ON EARTH", originally planned for the late fall of 1952, will be moved up to July, 1952, in response to demands from exhibitors and public. Its sensational record-breaking boxoffice performance in its initial engagements and its overwhelming acclaim in the nation's press have determined Paramount's releasing policy—which will be welcome to showmen everywhere who have emphasized their need for big, big attractions during the summer months.

We want this picture to reach your theatre red hot and presold so that everyone in your city, town or neighborhood, from 6 to 86, will be talking about it and clamoring to see it.



Cecil B. De Mille's "THE GREATEST SHOW ON EARTH" starring Betty Hutton • Cornel Wilde • Char
Emmett Kelly • Cucciola • Antoinette Concello • and James Stewart • Produced and Directed by Cecil B.
Screenplay by Fredric M. Frank, Barre Lyndon and Theodore St. John

THE GREATEST NEWS ON EARTH...

Therefore, we are making "THE GREATEST SHOW ON EARTH" available to a limited number of theatres throughout the country on a special pre-release basis. Thus the greatest word-of-mouth will be developed and the deepest potential-audience penetration obtained by the time "THE GREATEST SHOW ON EARTH" is emblazoned on your marquee.

We know these pre-release engagements will be of the utmost importance to theatres booking the picture in general release. These first mass-audiences will become exploiters for the entire nation. Many exhibitors would like to play "THE

Paramount Sets Release Of "The Greatest Show On Earth"

The Great American Public Will Be
Giant Exploitation Staff In Vast
Complete-Penetration Preselling

GREATEST SHOW ON EARTH" tomorrow if it were available. However, this pre-release timetable—together with the picture's summer general release—will produce the maximum return in dollars and cents for all exhibitors. And it will bring the industry as a whole the full measure of optimism and morale that only the greatest motion picture can provide.

BETTY HUTTON CORNEL WILDE JAMES STEWART



Iton Heston • Dorothy Lamour • Gloria Grahame • with Henry Wilcoxon • Lyle Bettger • Lawrence Tierney
DeMille • Color by Technicolor • Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus
• Story by Fredric M. Frank, Theodore St. John and Frank Cavett

INSTITUTE

(Continued from page 19)

Everyone finds the ceiling practically unlimited.

While agreeing on a ceiling without limit, practically no one agrees on who should chart it. Distribution and production maintain it's up to the exhibitor and even exhibitors themselves acknowledge by 71 per cent that they could be doing better than they have been. Outweighed by these two major panelist-groups, combined industry opinion results in an 89 per cent conclusion that the theatre man's job is to push new stars.

As if in rebuttal, it so happens that 89 per cent of exhibition throws the chore on distribution, although 71 per cent of distribution indicates it is prepared to carry the load supported by 74 per cent of production's thinking. United opinion, therefore, concludes by a 78 per cent count that the bulk of the job rests with distribution.

In lesser measure, all major groups believe the established star can be helpful by giving newcomers a break in production and, in general, by encouraging promising talent with advice and assistance.

Exhibition Agrees Greater Cooperation Is Needed

In other words, most of exhibition agrees greater cooperation is needed on the part of both exhibitors and distributors and 41% of exhibition also believes there should be more cooperation on the part of established stars. What it boils down is the apparent realization by all three groups that, individually and collectively, they can do a better job than is now being done. The burden, however, clearly rests on exhibition and distribution.

Exhibition suggests a nationwide talent search for new personalities; personal appearance tours of young players, drawing from experiences with the "Movietime, U. S. A." tours; casting new talent alongside established players; long-term publicity buildups, not one-time shots.

Distribution chides exhibition for its failure to encourage the use of new talent by demanding to know of each picture "who's in it."

Production argues Hollywood cannot always take a chance because exhibition and distribution insist on "names."

DEVELOPMENT OF TALENT

The viewpoint on whether or not sufficient is being done in the best way to find and develop new talent is conveyed in the following chart:

	COMBINED OPINION	EXHIBITION	DISTRIBUTION	PRODUCTION
Think present policy is sufficient	14%	15%	10%	18%
Believe policy should be intensified	86%	85%	90%	82%
See need for more cooperation	93%	94%	95%	90%
(1) By exhibitors	89%	71%	96%	100%
(2) By distributors	78%	89%	71%	74%
(3) By established stars	40%	41%	44%	36%

Panels Urge Big Increase In Output of Color Films

What about color?

Industry opinion, expressed by panelists of *The Herald Institute*, overwhelmingly takes the position that:

There should be more pictures in color.

The present use of color in relation to total output is inadequate.

Sixty-four per cent of the combined returns which, incidentally, heavily outdistance the tally chalked up with the first series of questions, the results of which were published in *MOTION PICTURE HERALD* on January 19 and 26, favor an upsurge.

In no bracket is there complete satisfaction with color as currently employed although there are varying strata of opinion. Exhibition, for instance, believes the current proportion of films in color is only 10 per cent right. Distribution goes along with existing levels by a vote of 26 per cent. Production thinks the status quo is adequate by 28 per cent. Thus, combined industry thinking which holds that the present market proportion is approximately right represents only 21 per cent of the opinions recorded.

Logical in a discussion of this kind, of course, is a cross-sectional appraisal dealing with advocacy of a complete changeover,

recognizing all the problems attendant upon such an eventuality—increased production costs, including prints; laboratory capacities and, inevitably, the imponderable of whether or not theatremen will be prepared to bear the added price traffic which distributors unquestionably will seek.

In this sector, the results are interesting and, in some respects, surprising. All three panelist-groups combined come up with only a 15 per cent expression for such a changeover. Exhibition casts the largest expression at 25 per cent, distribution at nine per cent and production at 11 per cent.

Exhibitors in towns up to 7,500 population are strongest in their conviction that present availabilities are about right, but their 14 per cent vote is entirely inundated by 62 per cent who want more in color although another 24 per cent would prefer to see every release in tints. It is the exhibitor in towns ranging from 30,000 to 100,000 who is most insistent about more color.

In slightly different ratios, the story is the same with other exhibitor panelists. In the 7,500-30,000 population bracket, 67 per cent cast their ballot for more color, 26 per cent for a complete change to color whereas only seven per cent find the present proportion is about right. The key city exhibitor, operating in situations of 100,000 population and more, expresses a 61 per cent preference for more color, 26 per cent for all color and 13 per cent for color at its present rung.

But the use of color for its sake alone is not necessarily an answer, many exhibitors point out. It is recognized widely that color has commercial advantages over black-and-white. "A sorry picture in color is no good; firstly, it should be an excellent production on other counts," a North Carolina exhibitor states. Many others urge producers to exercise discretion on how they employ color, which producers acknowledge.

WHAT'S WANTED IN COLOR

The sampling on pictures in color reveals this drift:

	COMBINED OPINION	EXHIBITION	DISTRIBUTION	PRODUCTION
Present proportion about right	21%	10%	26%	28%
Want more in color	64%	65%	65%	61%
Advocate all in color	15%	25%	9%	11%

FCC Asks About Trade Practices

WASHINGTON: The economics of film releases to television again figured prominently this week at the Paramount hearings before Federal Communications Commission examiner Leo Resnick. There was also considerable testimony on Paramount's "good faith" in following trade practices later enjoined by the Supreme Court.

Last week, Mr. Resnick said he wanted "factual material" on the effect of Paramount Pictures pre-1948 trade practices on independent exhibitors. Such information was needed, he declared, so that he and the Commission "can judge what might happen if the same trade practices are carried over to television."

The Paramount hearings are being held to establish the relationship between the company and DuMont Laboratories and Paramount's eligibility as a licensee of radio and television stations.

On Monday, Y. Frank Freeman, production head for Paramount Pictures, expressed "serious doubts that the pictures we made in 1951 can be on television for the next three years." He explained that they could be exhibited over the air "only if the sum offered is greater than the negative could bring from any other source."

Earlier, Edwin L. Weisl, a director of Paramount Pictures, testified for two days. He traced the growth of industry trade practices and said industry counsel had thought them legal up to the time of the Supreme Court decision. The fact that there had been court decisions against Paramount "didn't mean we were rascals intentionally breaking the law," he said. He said he was against making the Paramount film library available to KTLA, Paramount's coast TV station.

Taking the stand Wednesday, Austin Keough, general counsel for Paramount, disclosed that 141 anti-trust cases involving damage claims of \$292,842,834 were pending against Paramount Pictures at the end of 1951. He said 531 government and private anti-trust suits had been filed against Paramount between 1920 and 1951, all naming other distributors as co-defendants.

Mississippi Tax Reduced With Friendly Governor's Aid

Mississippi theatre owners Tuesday received real relief when friendly Governor Hugh L. White signed a bill establishing taxes of two per cent on each gross dollar on owners of one to 10 houses and an additional three per cent on the gross dollar of those operating more. This tax law replaces one which levied 10 and 13 per cent. Governor White said, in part: "The theatre has long since ceased to be solely a place of entertainment. It has become a community institution." He added that it is "economically bad to add unfairly" to the burdens of the industry—and that the industry asks merely

N. Y. VARIETY TENT INDUCTS OFFICERS; WILL AID P. A. L.



By the Herald

AT THE INDUCTION of new Variety Club of New York, Tent 35, officers for 1952, headed by William German. In the grouping above are Richard Walsh, Harry Brandt, Mayor Vincent Impellitteri, Mr. German, Al Lichtman, Father Joseph A. McCaffrey and Alfred Daff.

New York Variety Club, Tent 35, held its induction luncheon Tuesday at the Hotel Astor, New York, attended by more than 500 from the local industry. It was an installation of the new officers for 1952, headed by chief barker William "Bill" German and was in the nature of a farewell tribute to retiring chief barker Fred J. Schwartz, widely known and liked for his philanthropies and general endeavors of cooperation in the industry. At the luncheon also, it was announced that henceforth the chief activity of the Variety tent in the nation's largest city will be the local Police Athletic League.

This combination of functions not only brought out the local brethren; it also brought to the dais most of the important executives of the industry, the city's Mayor, Vincent R. Impellitteri, and the city's Police

Commissioner, George P. Monaghan.

Both of the latter expressed deep appreciation of the tent's support of the PAL, and stressed what the latter means to the children of the poor in the slum districts.

Toastmaster was S. H. Fabian, head of Fabian Theatres. Mr. Fabian commented in a summary of Mr. Schwartz's activities, that he had left the tent debt-free, for the first time in its three-year life. Mr. Schwartz received a silver bowl inscribed with the tent's message of gratitude.

Another speaker was Marc Wolf, international chief barker of all the Variety Clubs. He inducted Mr. German and the other officers.

These others are Ira Meinhardt, first assistant chief barker; Saul Trauner, dough guy; and Edward Lachman, property master.

that "in common with other mediums of communication, such as newspapers, radio, and magazines, it be relieved of any special form of taxation."

Seek New Trial in Scott, Lardner Suit

HOLLYWOOD: Lawyers for RKO Pictures and Twentieth Century-Fox, defendants in the consolidated \$90,000 suit brought against them by Adrian Scott, producer, and Ring Lardner Jr., writer, have taken the first steps toward seeking a new trial. Earlier, a jury had found for the two men, determining that their 1947 refusal to answer the House Un-American Activities Committee's questions did not violate the "morals

clause" in their contracts. It was under the provisions of these contracts that the two men had been discharged. On Tuesday, Judge Ben Harrison fixed \$84,300 and \$20,000 as amounts due Mr. Scott and Mr. Lardner respectively from RKO and 20th-Fox. The court was to have ruled later in the week whether these amounts shall carry interest. After that, the studios will move for a new trial.

Set Paramount Dividend

The executive committee of the board of directors of Paramount Pictures Corporation last week voted a quarterly dividend of 50 cents a share on the common stock, payable March 28, 1952, to stockholders of record March 17, 1952.

MORE BOX-OFFICE POWER!

from the
biggest
new star
sensation
of this
generation

*Tony
Curtis*

The exciting star of
"The Prince Who Was a Thief"
whose acclaim from the
motion-picture-going public is
the talk of the industry!

NOW

Universal
International



Starring

TONY CURTIS • JAN

with **WALLACE FORD • CONNIE GILCHRIST •**

UNIVERSAL-INTERNATIONAL presents

FLESH AND FURY

IN ⁰⁰⁰

*It took one woman to Tame the Fury of His Fists!
... Another to feed the Naked Hunger in His Heart!*

STERLING • MONA FREEMAN

Directed by JOSEPH PEVNEY • Screenplay by BERNARD GORDON • Produced by LEONARD GOLDSTEIN

DAILY NEWS BEGINS FRIENDLY SURVEY OF FILM INDUSTRY

Further manifestation of the manner in which the nation's press has been giving the film industry the benefit of favorable reporting, is contained in a series of articles which started this week in the *New York Daily News*.

The articles are by Florabel Muir, veteran Hollywood reporter and regular correspondent for the *News* on the coast. The writing is frankly pro-industry and in a bold-face type box that appeared with the first article headed "Hollywood Getting Over TV Jitters," the newspaper stated:

"Here is the first of a series by *The News* Hollywood reporter dealing with television's effect on films. It's colossal! But not the way you'd think, as later articles will show."

The series also sets something of a precedent in that this is probably the first time that this type of feature was used in the daily instead of the Sunday editions. The *News* has a daily circulation of more than 2,000,000. In the first article, which appeared last Monday on page 3, the most important page in the paper except for the front page, Miss Muir described the way conditions and morale in Hollywood had improved, and added:

"... When the paying public began coming across with large hunks of dough to see such pictures as 'David and Bathsheba,' which so far has grossed \$7,000,000 and tops any other movie ever made at 20th-Fox, the producers dropped their aspirin tablets in the wastebasket. . . ."

Miss Muir also listed "Show Boat," "An American in Paris," "A Streetcar Named Desire," "Born Yesterday" and "That's My Boy" among the big money-makers of 1951 and added that factors such as general economic conditions and baby sitting problems had hit the film business as it had other industries. She also said that the result has been a vast improvement in product; the "stuffings" knocked out of "B" pictures; and stringent efficiency and economy on the part of the studios.

Miss Muir's next article for the most part was devoted to an interview with Darryl F. Zanuck, 20th-Fox vice-president in charge of production, who is quoted as saying that "the picture business is in a much better position today than television!" and that the story of the film, and not the stars, are the important thing.

Another publication, *McCall's Magazine*, in its March issue, currently on the newsstands, inaugurated a new film coverage feature, "McCalls Goes to the Movies." The feature will cover six columns and dealt with this month are "The Greatest Show on Earth," "Invitation," "Room for One More" and "Phone Call from a Stranger."

In Chicago, the *Sun Times* this week announced a contest among fans with prizes up to \$150 in bonds for those closest in picking the Academy Award winners. In case of ties, winners will be judged on a statement of 25 words or less, written on their entries, on "Why I like to go to the movies."

Paramount to Shoot 11 Films in Five Months

Paramount plans to put 11 pictures into work during the next five months, it was announced this week. Eight of these productions will be filmed in color by Technicolor. Already before the cameras are "Hurricane Smith," Technicolor, and "Come Back, Little Sheba," a Hal Wallis production. "Tropic Zone," Technicolor, starts March 5. Three to start in April include "Persian Gulf," Technicolor; a Dean Martin and Jerry Lewis comedy, and "Pleasure Island," Technicolor. Starting in June are "The Stars Are Singing"; "Pony Express," Technicolor; "Jamaica Rum," Technicolor, and "Topsy and Eva," also Technicolor. An additional summer starter is "Martin and Lewis in Paris," Technicolor.

Christophers Honor Five For "Quo Vadis" Work

For their contributions to MGM's "Quo Vadis," Sam Zimbalist, producer, Mervyn Leroy, director, and John Lee Mahin, S. N. Behrman and Sonya Levien, writers, were presented last week by the Christophers with bronze medallions and cash awards

totaling \$10,000. Father James Keller, founder of the Christophers, presented these and other awards in other fields for work of "outstanding spiritual significance" at a banquet at the Beverly Hills Hotel in Beverly Hills, Calif.

20th-Fox Re-Schedules 2 May-June Releases

Twentieth Century-Fox this week announced a change in the release schedules for May and June. "Deadline—U. S. A.," starring Humphrey Bogart, will be released in May, replacing "Down Among the Sheltering Palms," which will be moved back to June. Other May releases are "Belles on Their Toes" in color by Technicolor, and "The Outcasts of Poker Flat." June releases also include "Kangaroo" in color by Technicolor and an outside production still to be announced.

N. Y. "Mirror" Starts Directory

The *New York Daily Mirror* this week started a new motion picture directory, published every Wednesday and Sunday, giving capsule descriptions—not criticisms—of the current and popular films playing in Broadway and neighborhood houses.

Paper Move To Aid Films Supported

HARTFORD: Repercussions of far-reaching import have followed the recent "open forum" here between local motion picture executives and top editorial and business personnel of the *Hartford Times*.

Following the lead of the Hartford meeting, called by Francis Murphy, publisher of the *Times*, to set a pattern for better relations between film men and the press, Jim Burnett, advertising manager of the *Binghamton Press*, Binghamton, N. Y., this week called a similar meeting and offered Binghamton exhibitors the regular retail advertising rates in lieu of the regular theatre rates.

In Rochester, another conference between exhibitors and the local heads of two Gannett newspapers, the *Times-Union* and *Democrat-Chronicle*, is being arranged. Both the *Binghamton Press* and *Hartford Times* are Gannett newspapers.

The keynote of the Hartford forum which started the ball rolling, was the following: "We of the *Hartford Times* consider local movie theatres as an important part of our local retail set-up. We know your business isn't too good; we want to know how we can be of help."

The newspaper people observed that the timing of theatre showings made it difficult for many to attend and urged that the main feature start at about 8:30 p. m., with the associate feature closing the show. The suggestion was subsequently adopted by all Hartford theatres. The mayor of Hartford also participated in a discussion pertaining to parking problems for theatre-goers and promised city legislation to help relieve the problem. A lowering of advertising rates and a watchful eye toward any possible salacious advertising were also mentioned.

Mr. Murphy has announced another meeting for April, to which he will invite publishers and editors of all newspapers in Connecticut and western Massachusetts, at the *Hartford Times'* expense.

Those attending the meeting included: Mayor Joseph V. Cronin; Harry Shaw, Loew's division manager; Arthur H. DeBra and Alfred Corwin, MPAA; Charles McCarthy and Robert Coyne, Council of Motion Picture Organizations; Oscar A. Doob and Ernest Emerling, Loew's executives; Edward P. Sullivan, publicity director, 20th Century-Fox; Lou Brown, Poli New England Theatres, New Haven; Ben Rosenberg and Paul Levi, New England Theatres, Boston; Harry Feinstein and James M. Tottman, Warner Brothers, New Haven; George E. Landers, E. M. Loew's Theatres, Hartford; Loew Cohen and Fred Greenway, Poli Theatres, Hartford; James F. McCarthy, Strand, Hartford; Raymond T. McNamara, Allyn, Hartford; Henry L. Needles, Art, Hartford, and A. M. Schuman, Hartford Theatres.

The Hollywood Scene

See Spread of TV Sale Share to Talent Units

by WILLIAM R. WEAVER
Hollywood Editor

Agreement of the Screen Actors Guild and the Independent Motion Picture Producers Association on a formula for additional payment to players by producers desiring to sell 70 stipulated post-August 1, 1948 features to television appears likely to accelerate the guild and union-animating movement for establishment of a windfall-type participation in producer proceeds from video sales, and at the same time to postpone for quite a spell, if not forever, the actual disposal of recent pictures to television outlets.

Writers, Directors and IA In Line Behind SAG

Already in line behind the SAG to demand percentages of producer revenues from video sales are the Screen Writers Guild, the Screen Directors Guild and the IATSE, and sure to get into line behind them are another half-dozen or dozen organizations whose members had something to do with the making of the pictures, originally produced for theatrical exhibition. It is the surest bet in Hollywood that the IMPPA, having made a 12½ per cent to 15 per cent deal with the SAG, will have to make deals with all the other organizations that demand deals before sales to video can be cleared finally. That could take a year, maybe two, and the percentages could add up to so much that there'd be no margin of profit left for the producer.

Exhibitors who've been worrying about new product going to television can relax for the immediate future at least.

The SAG-IMPPA agreement is, of course, binding on neither of the other two producer organizations, and pertains only to a stipulated block of pictures, all in the minor category. From the broad point of view, it may be regarded as a sort of guinea-pig agreement, limited by both parties with the obvious purpose of using it as a precedent if such use proves desirable, or escaping neatly if not. It does seem to have the effect, however, of clinching the contention, first enforced by the American Federation of Musicians, that a worker employed in production of a theatrical picture acquires automatically, by such employment, a property interest in the product.

Thought Easier to Make Special Films for TV

If it does in fact clinch that contention, this could be the most important aspect of the SAG-IMPPA agreement. There is at least one important producer in Hollywood who can be counted on to argue that contention all the way up to the Supreme Court, if he ever decides to sell some pictures to television, which he hasn't yet. It could be quite a case.

As of the weekend after the announcement of the SAG-IMPPA agreement most producers questioned seem to feel it's easier and cheaper to knock out a new quickie for tele-

vision, if they need the money that badly, than to clear an old one. But the Hollywood guilds and unions, already in various stages of taking over jurisdiction in the television-film field as well, may alter that state of affairs eventually. The nub of the whole matter appears to be that there isn't enough money in television yet to warrant a pitched battle.

Seven Features Started

Seven features, five of them with color by Technicolor, were started during the week.

Twentieth Century-Fox is using Technicolor for "The Snows of Kilimanjaro," personally produced by Darryl F. Zanuck and directed by Henry King, with Gregory Peck, Susan Hayward and Anne Francis.

Producer Sam Katzman started "Prince of Pirates," Technicolor, for Columbia, with Sidney Salkow directing John Derek, Barbara Rush and Whitfield Connor.

Albert J. Cohen launched "The Texas Man," Technicolor, for U-I, with Robert Ryan, Julia Adams, Rock Hudson and Judith Braun in the cast directed by Budd Boetticher.

"Yankee Buccaneer," Technicolor, is being produced for U-I by Howard Christie, and directed by Frederick de Cordova, with Jeff Chandler, Scott Brady, Susan Ball and Joseph Calleia.

Nat Holt began shooting "Hurricane Smith," Technicolor, for Paramount release, with Yvonne De Carlo, John Ireland, James Craig and Richard Arlen under the direction of Jerry Hopper.

MGM's Edwin H. Knopf rolled "Fearless Fagan," directed by Stanley Donen, with Janet Leigh, Keenan Wynn.

Voltaire Productions, independent, began filming "The Jungle" in India, with William Berke producing and directing, and with Rod Cameron, Marie Windsor and Cesar Romero.

THIS WEEK IN PRODUCTION:

STARTED (7)

COLUMBIA

Prince of Pirates (Esskay Prod.-Technicolor)

INDEPENDENT

The Jungle (Voltaire Prod.-India-Lippert release)

MGM

Fearless Fagan

PARAMOUNT

Hurricane Smith (Technicolor)

20TH CENTURY-FOX

The Snows of Kilimanjaro (Technicolor)

UNIVERSAL-INT'L

The Texas Man (Technicolor)
Yankee Buccaneer (Technicolor)

FINISHED (5)

INDEPENDENT

Park Row (Samuel Fuller Prod.)
The Ring (King Bros. Prod.)

PARAMOUNT

Botany Bay (Technicolor)

UNIVERSAL-INT'L

Almost Married Against All Flags (Technicolor)

SHOOTING (24)

COLUMBIA

Assignment—Paris
Affair in Trinidad
The Happy Time (Kramer Co.)

INDEPENDENT

Loan Shark (Bernie

Luber Prod.-Lippert release)

MGM

Eagle on His Cap
Story of Three Loves (Mademoiselle Sequence-Technicolor)

One Piece Bathing Suit (Technicolor)

Mr. Congressman (Washington)
Pat and Mike

Because You're Mine (Technicolor)

MONOGRAM

African Treasure

PARAMOUNT

Stalag 17
War of the Worlds (Technicolor)
Caribbean Gold (Pine-Thomas Prod.-Technicolor)
Military Policemen

RKO RADIO

Sudden Fear (Joseph Kaufman Prod.)
Hans Christian Andersen (Goldwyn Prod.-Technicolor)

This Man Is Mine (Wald-Krasna)

20TH CENTURY-FOX

Condor's Nest (Technicolor)
Dream Boat

UNIVERSAL-INT'L

Sally and Saint Ann
Just Across the Street (formerly "Girl Across the Street")

WARNER BROS.

The Story of Will Rogers (Technicolor)
The Miracle of Our Lady of Fatima

THE BIGGEST PREM CITY AFTER CITY FRO



HERBERT J.

THE WILD B

Story of the B-

starring

WENDELL COREY VERA RALSTON

with WALTER BRENNAN • WILLIAM CHING • RUTH DONNELL
Screen Play By RICHARD TREGASKIS • Story By AND

IERES IN YEARS IN M COAST TO COAST



YATES PRESENTS

WILD BLUE YONDER

29 Superfortress

• FORREST TUCKER • PHIL HARRIS

Y • HARRY CAREY, JR. • PENNY EDWARDS A REPUBLIC PICTURE
REW GEER and CHARLES GRAYSON • Directed By ALLAN DWAN

Republic Pictures Corporation—Herbert J. Yates, Pres.

LIBRARY OF CONGRESS HAS FULL LIST OF FILM TITLES



STORAGE STACKS, above, Miss Margaret B. Martin, under whose direction the huge catalogue was prepared, searches for descriptive material. At the right above, a cataloguer examines one of the few films still on deposit at the Copyright Office. Below, another cataloguer types a descriptive entry from information in a Copyright Office Record.

All motion pictures registered at the United States Copyright Office from 1912 through 1939 have been listed by the Library of Congress in a catalogue now available and one of a series of listings which will eventually comprehend all motion pictures to date.

The catalogue is entitled "Motion Pictures, 1912-1939," and is of 1,256 pages. Its index is of 268 pages. It is bound in buckram, is \$18 per copy and is for sale at the Copyright Office, Library of Congress, Washington 25, D. C.

It is the first publication of a cumulative series, Catalogue of Copyright Entries. A supplementary volume will cover pictures from 1940 to 1949. Remaining pictures to date will be covered by semi-annual issues of Motion Pictures and Filmstrips, part of the Catalogue of Copyright Entries.

The current volume gives about each film



the date, title, producing company, sponsor, original story, physical description, credits, claimant and date of copyright, author of film story. The index lists persons and organizations associated with each film.

Legion Approves 9 of 10 New Productions

The National Legion of Decency this week reviewed 10 films, putting four in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Hawk of Wild River," "Mutiny," "Night Stage to Galveston" and "Retreat, Hell!" In Section II are "The Big Trees," "Lady Possessed," "Man Bait," "Steel Town" and "Talk About A Stranger." In Class B is "Las Vegas Story," because it "reflects the acceptability of divorce; light treatment of marriage. Suggestive costuming and dialogue."

20th-Fox Sets Dividend

Twentieth Century-Fox has declared a quarterly cash dividend of 50 cents a share on its common stock, payable March 29, 1952, to stockholders of record March 14.

See British Quota Remaining at 30%

LONDON: Following a meeting between the Cinematograph Exhibitors Association and the British Film Producers Association, it is now regarded as certain that the quota for the year commencing October 1 will be continued at 30 per cent.

In the 1950-51 quota year, 80 per cent of the country's theatres reached or exceeded their 30 per cent screening of British features. Several second run houses complain of the difficulty they find in booking acceptable product after, as they allege, their first run opposition has taken the cream off the better product.

But it is pointed out that second run theatres in close competition with other houses rank for quota relief. Sir Henry French, director-general of the BFPA, is confident that his members will turn in a sufficient number of pictures to justify the 30 per cent quota.

British Pact Wrapped Up In Rumors

by PETER BURNUP

LONDON: Rumor and speculation enfold the pending review of the Anglo-American monetary agreement. There have been reports that R. A. Butler, Chancellor of the Exchequer, contemplates a drastic reduction in the number of American films allowed into the country. One such implies that the Board of Trade already has so informed the Motion Picture Association of America.

The short fact is that Sir Frank Lee, the Board's permanent secretary, wrote, as a matter of courtesy, informing Eric Johnston of the terms of the Chancellor of the Exchequer's announcement to Commons. Other stories have it that Mr. Churchill would soon make a statement "favorable to the C. S. film industry." This reveals an ignorance not only of English Parliamentary practice but of the government's intention.

The one public development in the matter was the attention given Mr. Butler's announcement by the Cinematograph Exhibitors' Association general council.

The view expressed in the general council was that any restriction of imports would affect not only attendance at theatres but also would have a detrimental effect on tax revenue. Exhibitors felt, however, that any approach made to the Chancellor should come from the industry as a whole. The matter was accordingly referred to the Renters-Exhibitors-Producers Committee.

While the Chancellor already has stated that no immediate decision could be taken in view of the present agreement, officials are currently thinking along the lines not of a restriction of imports, but of what is described as "a considerable adjustment" in the amount of permitted remittances and the "permitted uses" of earned sterling.

▽

Exhibitors here express profound appreciation to the newsreels for their achievements in Britain's time of mourning for the late King. The reels lately have been the target of much criticism but here they found not only opportunity but a public duty. Special reels were issued day by day with supplements of tribute to King George VI and of greeting to the new Queen Elizabeth. Newsreel houses reported long lines with managers reporting people attending a number of times.

Stars, Premiere Open New Nashville House

The personal appearance of film stars Eddie Bracken, Dick Wessen, Virginia Gibson and Phyllis Kirk, and the world premiere of Warner Brothers' "About Face," musical in Technicolor in which they star with Gordon MacRae, will highlight the gala opening of the new Tennessee theatre in Nashville February 28.

KENNETH MCELLOWNEY

presents

JEAN RENOUAUX'S production of

"THE RIVER"

Color by TECHNICOLOR

KENNETH MCELLOWNEY PRESENTS JEAN RENOUAUX'S "THE RIVER" Color by TECHNICOLOR Cast with Nina Fuchs, Arthur Bonner, Edward Engel, Stephen Berkley, Thomas J. Brown and Introducing Patricia Walters' Name Admitted Court - Produced by Kenneth MCELLOWNEY Directed by Jean Renouaux - Submitted by MCA Distribution - Released by UA

NOW
in
General Release!

**Millions
Waiting!**

**Millions
Pre-Sold!**

One of your Biggest Dollar Pictures for '52...thru UA

INDUSTRY LAUNCHES DRIVE FOR BROTHERHOOD WEEK

The motion picture industry this week launched its participation in National Brotherhood Week which began last Sunday and continues through February 24.

A goal of \$150,000 has been set by the Amusement Division as its contribution in behalf of the 1952 fund-raising campaign conducted by the National Conference of Christians and Jews. Collection of funds is being made through the production, distribution and exhibition branches of the industry.

Eric Johnston, president of the Motion Picture Association of America, is chairman of the national and world Brotherhood Week observance and George P. Skouras chairman of the Amusement Division's participation.

One of the highlights of the film industry's drive will be a two-minute clip inserted in all the newsreels, presenting Oscar Hammerstein, II, Richard Rodgers, producers, and Bill Tabbert, featured in "South Paci-

fic" singing the song "Carefully Taught" as a message of racial amity.

The fund-raising campaign will culminate in an industry-wide dinner February 28 at the Waldorf-Astoria Hotel in New York. At the dinner S. H. Fabian, head of the Fabian circuit; Richard E. Walsh, IATSE president, and actress Celeste Holm will receive the annual Brotherhood awards of the National Conference.

Chairman of the dinner committee is Louis Nizer, and J. Robert Rubin is general chairman of the Amusement Division. The slogan of Brotherhood Week "Brotherhood—for Peace and Freedom" has been spurred on by the governors of all 48 states and mayors of large and small cities.

In Europe, Brotherhood Week is being similarly marked and on this side of the Atlantic Ocean, according to Dr. Everett R. Clinchy, president of the National Conference, special services were being held in all parts of the nation.

Support for Red Cross Is Pledged

Film industry and, particularly, theatre cooperation in the forthcoming American Red Cross Fund Drive was requested last week by Spyros Skouras, 20th Century-Fox president, at a luncheon in New York attended by representative exhibitors, exhibitor organization and company officials.

In making his appeal, Mr. Skouras, who is heading the motion picture industry division of the Red Cross campaign for the fourth consecutive year, said that besides endeavoring to provide entertainment, film industry men also must act as leaders in the field of public service. The present drive, he said, "gives us a splendid opportunity to contribute to the welfare of our community and our country."

Assurances of cooperation were given by Ned E. Depinet, RKO Pictures president and president of the Council of Motion Picture Organizations; Arthur L. Mayer, executive vice-president of COMPO; and Fred Schwartz, Oscar Doob, George Skouras, Emmanuel Frisch, Russell Downing, Edward Rugoff and others in attendance.

Also spurring the drive for \$85,000,000, the five major newsreels will feature a 1½-minute Red Cross trailer, stressing the theme of neighbor helping neighbor. Through the cooperation of COMPO, the trailer was produced at the 20th Century-Fox studios in New York and will be shown throughout the nation as a public service.

COMPO Unit In Texas Is A Success

DALLAS: The Texas COMPO Speakers Bureau, which has been operating successfully in the state for the last three months, initiated a unique program February 6 in Corpus Christi where William McCraw, chairman of the bureau, spoke before 750 civic club members and their guests in the suburban Ayers theatre.

Guests, invited from all the civic clubs in Corpus Christi, were treated to a box lunch of fried chicken as well as a showing of Howard Hill's "Tembo." Mr. McCraw spoke on the important relationships between the exhibitor and the business man and the community. Bruce Collins, city manager for the Rowley affiliate and spokesman for the city's exhibitors, welcomed the mayor and other city officials, county and state dignitaries, chamber of commerce leaders, and members of the Lions, Rotary, PTA and Ministerial Alliance.

In his remarks Mr. McCraw pointed out that the business man "is actually a partner with the theatre manager" and that "the very nature of the theatre has an appeal for bringing the paying customers to town." "Can you imagine," he asked, "what would happen to a city the size of Corpus Christi if there were no theatres?" At the close of his speech he asked for a pledge of support and received a standing ovation.

Kyle Rorex, co-ordinator of activities of Texas COMPO Showmen, reported that after the meeting there were many requests from others for similar meetings.

Paramount Decree Amended For St. Augustine Case

The provision of the Paramount consent decree covering the divestitures of United Paramount Theatres has been revised to take care of a changed situation at St. Augustine, Fla., it was announced this week in Washington by the Justice Department. As originally defined, the decree called for United Paramount to sell one of its two theatres at St. Augustine, but under the amendment, one of the houses can be demolished or converted to non-theatrical use, instead of being sold. As to the remaining theatre, a five-year product limitation will be imposed if there is an independent operator in the city who wants first run pictures.

According to Justice Department officials, unlike other consent decree provisions, there does not have to be a finding that the independent was unsuccessful in getting first run films. The only conditions are that he have a suitable theatre and wants the pictures. A drive-in theatre would be considered "suitable."

The revision of the Paramount decree has no bearing on the proposed United Paramount attempt to extend the deadline of its divestiture proceedings, a move which the Government said last week it would oppose.

End Two-in-Booth in Some D. C. Theatres

WASHINGTON: A new wage agreement between exhibitors in the Metropolitan Washington area and local projectionists has been approved by the wage stabilization board and the District of Columbia Fire Marshal.

Although the agreement provides good increases for individual projectionists, it also cuts the number of projectionists on duty from two to one in all theatres under 1,000 seats. According to A. Julian Brylawski, head of the local exhibitor organizations, theatre owners will realize savings running into "hundreds of thousands of dollars" during the three and a half years which the contract still has to run.

He said that where exhibitors before would have been paying \$3.62 to \$4.10 an hour for two men, they will now pay \$2 to \$3 an hour for the one man. The Fire Marshal has agreed to waive the district's two-in-a-booth rule and permit only one projectionist to be on duty in any theatre under 1,000 seats and using safety film. In the larger houses, two men will remain on duty.

Motion Picture Painters Local 644 Disbands

Motion Picture Painters Local 644, in Hollywood, which led the 1945 studio strike, this week disbanded after turning over its records to Painters Brotherhood International headquarters in Lafayette, Indiana. The local had refused to consider the ouster (ordered by the international) of Herbert K. Sorrell, business agent since 1937 and leader of the 1945 strike as head of the Conference of Studio Unions.

Mmmmmmm!

**MOTION PICTURE
HERALD**

Aladdin and His Lamp

Monogram—Arabian Nights in Color

Producer Walter Wanger's special talent for filming a fantasy in such a way as to reap a fantastic exhibition profit—as per the records run up by his "Arabian Nights" and pictures in kind—is given full exercise in this telling in Cinecolor of the tale of Aladdin and his magic lamp. The trick in a narrative undertaking of this kind is to depict the incredible in a fashion that makes it credible, and although few producers have it (or few writers, for that matter) or keep it long, it has always been a staple in the Wanger bag.

It's always been a characteristic of this type of picture that the public likes it so much better than the trade does that the business done always astounds the experts.

The Aladdin story itself is so well known in general outline that it needn't be gone into here beyond mentioning that this version, with script by Howard Dimsdale and Millard Kaufman, is somewhat freer and a good deal faster than most of its predecessors. The plot gives it more mileage, geographically, and it clocks more action and less dialogue to the running minute than is standard in this field of fiction. Production-wise, it keeps a large and colorfully costumed cast constantly moving, against ornate interiors or expansive exteriors and mixes a few exciting killings and romantic interludes with its feats of magic and legerdemain.

Patricia Medina as the princess is an appropriate eyeful, backed by a retinue of the same, and John Sands as Aladdin has the physique required to run out a script that might have winded the first Fairbanks.

Lew Landers provided spirited direction.

Reviewer's Rating:
Very Good.

— WILLIAM R. WEAVER.

"Sure-fire!"
... HOLLYWOOD REPORTER

"Excellent"
... DAILY VARIETY

"Lush"
... BOXOFFICE

"Smooth!"
... FILM DAILY

"First Class!"
... VARIETY

People in The News

ERIC A. JOHNSTON, president of the Motion Picture Association of America, has been sworn in to his new Government post as chairman of the President's International Development Advisory Board.

ELLIS G. ARNALL, president on leave of the Society of Independent Motion Picture Producers, was confirmed this week by the Senate as the Government's new Price Stabilizer.

PAUL RABBOURN, vice-president and board member of Paramount Pictures, was to speak this week on "What Is the Future of the Entertainment Industry?" at The East Side Forum on Public Affairs in New York.

DOUGLAS FAIRBANKS, JR., was in Houston, Texas last week as one of the principal speakers at the Cordell Hull Foundation dinner.

LOUIS GOLDSTEIN, until recently managing director for Columbia Pictures International in Germany, has resigned to enter the television film distribution field. His new affiliation is the Hygo Television Films, Inc., of which JERRY HYAMS is president and Mr. Goldstein vice-president.

LEO JAFFE, assistant treasurer of Columbia, has received a special citation from the U. S. Treasury Department for outstanding achievement in promoting employee purchase of Defense Bonds through the payroll savings plan.

LEE KAMERN, Loew's International manager in India, will be transferred to the company's top post in Italy, and Mr. Kamern will be succeeded in India by LEON FELDUN, currently manager of Israel, it has been announced by MORTON A. SPRING, first vice-president. Mr. Feldun will be succeeded by BRONISLAW LANDAU, former MGM manager in Poland.

JERRY CAHILL, liaison representative for the Motion Picture Association of America, last week interviewed REV. LOUIS HARTMAN and REV. FRANCIS CRUMP of the Catholic University on the CBS-TV Interfaith program in Washington. The program was the start of the observance of Catholic Bible Week.

Goldwyn Moves Golding To Top Publicity Spot

Samuel Goldwyn this week announced consolidation of his studio and eastern publicity and advertising departments under a single head, David Golding, who will take over as chief of the combined department. The move was described as the result of the need for unified direction of a long-range,

R. S. GLASER has been appointed assistant sales manager of the International Projector Corp., makers of the Simplex X L projector and sound system.

HARRY A. BURKE, city manager for the Walter Reade Theatres at Saratoga Springs, N. Y., has again been appointed Commissioner of Public Safety of that city. He will continue to manage the circuit's Community and Congress theatres.

JAY WREN, publicity director for the Paramount-Adams interests in Newark and Paterson, N. J., has been appointed city manager of three United Paramount theatres in Philadelphia, according to ROBERT M. WEITMAN, United Paramount vice-president. Mr. Wren will supervise the Tower, Nixon and Roosevelt theatres.

GABRIEL C. DECOSTERD, real estate manager for the Skouras Theatres Corp., has resigned to open his own real estate office in New York.

WALTER T. SELSTED, assistant chief engineer of the Ampex Electric Corp., will be the main speaker at the Atlantic Coast meeting February 27 of the Society of Motion Picture and Television Engineers at the Henry Hudson Hotel in New York.

ARTHUR ANDERSON, Warner Bros. branch manager in Minneapolis, has been appointed acting district manager for the company's Prairie District during the absence of HAL WALSH, due to illness. Mr. Anderson will headquarter in Minneapolis.

RALPH H. AYER has resigned as assistant general manager of the Cooper Foundation Theatres, which operates houses in Nebraska, Colorado and Oklahoma.

HARRY BOTWICK has been appointed manager of the Concession Sales Department of the Florida State Theatres, Inc., according to GUY A. KENTIMER, general manager.

LOUIS FINSKE, former president of Penn-Paramount Corp., and United Paramount Theatres affiliate at Wilkes-Barre, has joined the Florida State Theatres, another United Paramount affiliate, according to Leon Netter, Florida State head.

pre-selling campaign for Mr. Goldwyn's forthcoming "Hans Christian Andersen." Mr. Golding, who has been making his headquarters in the east, will remain on the coast until the film is completed and thereafter will commute frequently to New York. Martin Davis, assistant advertising-publicity director, will work under Mr. Golding on the over-all operations, headquartering in New York.

Unemployed Is Cause of Detroit Drop

DETROIT: Unemployment, not television, has been slashing attendance in Detroit theatres. As civilian production is cut down for lack of essential materials, more Detroiters are laid off and fewer go to films.

Much talked about defense contracts are slow to appear. What help they will bring to Detroit employment is for the most part still far in the future because of "dead time" required to get into productions.

A few name attractions are doing well despite the general decline, but those are the exceptions to the general trend.

Two Negro houses closed in the past few weeks because of the unemployment situation. The Paradise, operated by the Cohen circuit which has five other houses in Detroit and Lansing, Mich., has sold to a Negro religious group for an estimated \$240,000 for use as a church. This is the second Negro house sold for church purposes. The other was the Purcell.

Many of the independents are waiting for warmer weather which usually brings a revival after the late-winter ebb. But they are being hit hard by higher prices and labor costs. The 15 per cent boost in Film Truck Service delivery rates has been particularly hard on upstate independent exhibitors. Suit has been brought by Allied Theatres of Michigan, and the W. S. Butterfield Theatres of Michigan against Film Truck Service and Mrs. Gladys Pike, president of the firm, in an effort to eliminate the increase.

"We're on a hard merry-go-round," one small exhibitor explained. "We would like to increase our advertising in an attempt to draw greater trade. But the way things have been lately, we haven't the money to advertise."

Twentieth-Fox Schedules 7 Out of 12 in Color

Seven of the 12 pictures set for release by Twentieth Century-Fox between April and June of this year will be in color, with six in Technicolor and one in Natural Color, Al Lichtman, director of distribution, announced this week.

The slate is led by "With a Song in My Heart," in Technicolor and the company's Easter offering, and "Rose of Cimarron," photographed in Natural Color. Set for May is "Belles on Their Toes," in Technicolor.

June offerings include "Kangaroo," in Technicolor; "Down Among the Sheltering Palms," in Technicolor; "Wait Till the Sun Shines, Nellie," Technicolor, and "Lydia Bailey," in Technicolor.

The black-and-white product lineup includes "The Pride of St. Louis," for April release; "The Outcasts of Poker Flat" and "Deadline—U. S. A." for May, and "We're Not Married," omnibus comedy.

TOP-GROSSING Film Productions of 1951

The First 4 and

5 out of First 7

From VARIETY ANNUAL, Jan. 3, 1952

1. "David and Bathsheba"TECHNICOLOR . 20th-Fox
2. "Show Boat"TECHNICOLORMGM
3. "An American in Paris"TECHNICOLORMGM
4. "The Great Caruso"TECHNICOLORMGM

From

SHOWMEN'S TRADE REVIEW, Dec. 22, 1951

1. "King Solomon's Mines"TECHNICOLORMGM
2. "Show Boat"TECHNICOLORMGM
3. "Samson and Delilah"TECHNICOLOR Paramount
4. "I'd Climb the Highest Mountain"TECHNICOLOR 20th-Fox

From MOTION PICTURE DAILY and
MOTION PICTURE HERALD, Jan. 4, 1952

- "An American in Paris"TECHNICOLORMGM
- "David and Bathsheba"TECHNICOLOR . 20th-Fox
- "The Great Caruso"TECHNICOLORMGM
- "King Solomon's Mines"TECHNICOLORMGM
- "Show Boat"TECHNICOLORMGM

with...



TECHNICOLOR

IS THE TRADE MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

FRENCH DID 111 FILMS IN YEAR

by HENRY KAHN
in Paris

French producers in 1951 turned out 111 full-length feature films which included 14 co-productions. That makes 97 all-French films produced with French capital. In 1950, France produced the same number of films, that is to say 97, but the number of co-productions stood at only nine. It should be borne in mind that, of the 97 pictures scheduled for 1951, a certain number have been held up through lack of capital and that the total therefore is somewhat misleading.

The number of pictures made in the South of France in 1951 ran to 35 and the French believe that their south might easily become the European Hollywood, but they understand that before this is possible, the present law demanding that every foreigner employed in the film must be doubled by a French technician, must be changed.

The Cannes Festival, which is to be held from April 23 to May 10, is expected to be the most elaborate on record. A theatre will be set aside during the festival, not to show festival films, which will be exhibited at the Palace, but for the screening of films that have not yet been seen by the trade. Only members of the industry will be entitled to attend these presentations. If found interesting, importers and exhibitors will be able to book them on the spot.

A special exhibition of Robert Flaherty films will be part of the festival. There will also be a film poster competition in which all countries will be free to compete. An important innovation at the festival will be the introduction of "double band" projection which should allow audiences to better understand documentaries shown in their original language.

Finally, all countries are invited to send the directors of films submitted to Cannes. Stars too have been invited to come. The French Government has increased its subsidy for the Cannes occasion by 2,000,000 francs this year. The town of Cannes is expected to make an important financial contribution.

It is estimated that the French film industry lost about 1,000,000,000 francs in 1951 and that, compared with 1947, attendance dropped by about 50,000,000 seats. Lack of money and poor quality are given as the prime reasons. On the export side it is pointed out that during the war South America, which had been an excellent market for French films before the war, now had its own industry and that competition against American films in western Europe must also be taken into account. France also has lost an excellent motion picture market behind the Iron Curtain.

The Joinville studios, which recently closed, will reopen again in February. Five producers have booked the studios for five films. Publicity about the closings has roused public opinion and has brought about attention on the part of the Government as well. Public committees for the Defense of the French Cinema are springing up all over the country. Many of these are anti-American.

The dismissal of Raymond Le Bourre from his position as assistant director of the French National Cinema Center may blow up into a storm and bring far-reaching changes in the French industry.

For months now, the Socialist trade unions have allied themselves with the exhibitors. This combination stands against the producers who, whether they like it or not, are allied with the Communist unions. Most technicians belong to those unions. While the Socialists and the exhibitors take a more or less pro-American line, the producers and the Communist take an anti-American stand.

The National Cinema Center, directed by Mon. Fourre-Cormery, has been a target for the Socialists and the exhibitors for a long time. The Center has been accused again and again of supporting the producers at the expense of the exhibitors and of lending a willing ear to the Communists. All the various issues have now been brought out into the open with the dismissal of M. Le Bourre.

INDIA

by V. DORAISWAMY
in Bombay

More foreign films with Indian backgrounds are to be converted into full-length Hindi features. Encouraged by his Hindi remake of Universal's "Man-Eaters of Kumaon," M. P. S. Van Lier, veteran cameraman and producer, is going ahead with plans to convert a well known British Technicolor film. It is scheduled to go on the set in Bombay within two months.

Mr. Lier's close collaborator in the venture is S. R. Saaz, who made the Hindi version of the Russian "The Stone Flower."

A German film concern is due to come here shortly to make a picture in cooperation with an Indian film company. Indian and German players will be featured.

Three Hollywood actors, Rod Cameron, Cesar Romero and Marie Windsor, supported by Indian talent, are due to appear in the picture, "Jungle," which is scheduled to go before the cameras in Salem, South India, in the middle of the month. William Berke will direct. The English version will be

distributed through Lippert Productions. The Indian-language distribution rights will rest with Modern Theatres, owned by Mr. Sundaram.

Opposition to the Film Inquiry Committee's report was contained in views expressed by the Committee of the South Indian Motion Picture Studio Association recently. The group took the position that imposition of any restriction on free thinking and free enterprise should be resisted. It condemned a proposal for establishment of a Production Code Administration with power to check and control the industry and pictures from script on. The Committee also expressed its strongest disapproval of the proposal to vest in the Film Council powers to regulate control of the industry in all possible ways.

Frank Capra, well known American producer and director, predicted that Indian films could find a place in the world market. He spoke on the occasion of the International Film Festival. Attending for the occasion are Mr. Capra and Dr. Floyd E. Brooker, Audio-visual expert of the U. S. Office of Education. Mr. Capra said television had not had an appreciable effect on the American film industry and added that production of pictures in the U. S. was definitely on the upgrade.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

A campaign to clean up radio and television, along with motion pictures with which it has been concerned for some time, has been announced by Felipe Gomez Mont, president of the Mexican League of Decency. He said that a great many cases coming up in Juvenile Court proved the bad influence of immoral pictures, and he saw this immorality spreading to radio and video.

The League does not propose to censor pictures, radio or television but, as its counterpart in the U. S., to classify films and programs according to League standards. The League has expressed satisfaction over Mexican censorship of all product.

Gomez Mont explained that the League does not object to the roguish, but definitely opposes the obscene and the immoral. He expressed alarm at the lower average of culture and morale among present-day school children, particularly boys and youths. The League will endeavor to ban from radio anything that might harm morals, particularly immoral novels. Costuming on television also will come under the League's scrutiny.

Proof that Hollywood continues to dominate Mexican exhibition is contained in a report showing that of the 297 foreign pictures exhibited in 1951, 243 were American. France accounted for 18, Spain for 16, Italy for 10, Argentina for six, Britain for three and Chile for one.

In addition, 112 Mexican films were shown in this country last year. American films had their biggest month last November, when 24 U. S. pictures were released.

See More Building Next Year

A glimmer of hope, brightening the exhibitors' horizon, appeared on the theatre construction front this week when Charles E. Wilson, defense mobilizer, said that building materials might possibly be in better supply by the beginning of next year.

Although Mr. Wilson didn't say so in so many words, the fact alone that he permitted himself to mention possible betterment of supply—something he has not done before—is taken as an indication that the hump of the restrictions may be crossed in the months to come.

Mr. Wilson's observation came during a meeting with Chamber of Commerce representatives of the construction industry. He said there was much defense industry expansion still ahead, and the demand for building schools, roads and bridges was increasing daily.

Meanwhile, it has been learned that the Government is considering the easing of curbs on the use of aluminum in construction work, to provide for the substitution of aluminum wiring for copper wiring in commercial building projects.

This was disclosed by National Production Authority spokesmen who met with

construction industry representatives to discuss proposed revisions in the NPA building bans. No major change is being considered, however, except for the one concerning aluminum wiring.

The construction officials urged the NPA to lift all curbs on the use of structural steel in commercial building. However, the NPA indicated that this was unlikely but added that there should be an improvement in the structural steel situation later in the year.

Harold Lloyd Sues Two Los Angeles TV Stations

Charging copyright infringement, Harold Lloyd last week in Los Angeles filed a Federal court suit against NBC-KNBH and KTTV, the *Los Angeles Times* station, for amounts aggregating \$300,000 for their televising of his "Safety Last" February 7 and July 5, 1951, respectively. The suit asks, in addition to damages and attorney fees, an injunction against further televising of the picture and an accounting of all past and future profits.

Featurette Promotes "Bend"

"Far Horizons," a five-minute featurette in Technicolor, is being offered by Universal-International as promotion to all exhibitors booking "Bend of the River," historical Western dealing with pioneering in the Pacific Northwest. The short was produced on location in Oregon while "Bend of the River" was shooting there.

Decca Adds To Universal Holdings

WASHINGTON: Decca Records, Inc., purchased another 11,900 shares of Universal Pictures common December 31, according to the latest Securities and Exchange Commission report on trading by officers and directors in film company stocks.

The purchase boosted Decca's holdings to 263,700 shares of common, plus warrants for another 32,500 shares. The SEC report also showed the purchase of 600 shares of common by A. A. Garthwaite, boosting his holdings to 1,000 shares, and the purchase of 50 preferred shares by Eugene F. Walsh, making his preferred holdings 100 shares.

A. H. Blank reported giving away 1,500 shares of United Paramount Theatres common, leaving himself with 2,595 shares in his name and 500 in a trust account.

At Columbia, Jack Cohen gave away 1,500 shares, but his trust accounts acquired 1,400 shares. At the end of the year, he held 43,214 shares outright and 25,749 in trust accounts.

Douglas T. Yates bought 250 shares of Republic Pictures common, while Tonrud, Inc., which he controls, sold 1,100 shares. Mr. Yates now owns 2,110 shares of common in his own name, while Tonrud owns 102,460.

TWO M-G-M TRADE SHOWS!

"WHEN IN ROME"—FEB. 27th (Except Cincinnati and New Orleans which are Feb. 28)

ALBANY	20th-Fox Screen Room	1052 Broadway	2/27	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/27	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	2/27	2 P.M.	MILWAUKEE	Warner Screen Rm.	212 W. Wisconsin Ave.	2/27	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/27	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/27	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/27	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/27	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/27	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/28	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	2/27	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2/27	2:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	2/28	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/27	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	2/27	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/27	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/27	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/27	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/27	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/27	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/27	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/27	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	2/27	1:30 P.M.	ST. LOUIS	S. Renco Art Theatre	3143 Olive Street	2/27	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	2/27	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/27	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	2/27	8 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/27	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/27	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	2/27	2 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2/27	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2/27	2 P.M.

M-G-M presents Van Johnson • Paul Douglas • in "WHEN IN ROME" • Screen Play by Charles Schnee and Dorothy Kingsley • From a Story by Robert Buckner • Produced and Directed by Clarence Brown • A Metro-Goldwyn-Mayer Picture

"GLORY ALLEY"—MARCH 12th

ALBANY	20th-Fox Screen Room	1052 Broadway	3/12	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	3/12	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	3/12	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	3/12	1:30 P.M.
BOSTON	20th-Fox Screen Room	46 Church Street	3/12	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	3/12	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	3/12	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	3/12	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	3/12	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	3/12	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	3/12	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	3/12	2:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	3/12	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	3/12	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	3/12	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	3/12	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	3/12	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	3/12	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	3/12	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	3/12	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	3/12	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	3/12	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	3/12	1:30 P.M.	ST. LOUIS	S. Renco Art Theatre	3143 Olive Street	3/12	1 P.M.
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KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	3/12	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	3/12	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	3/12	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	3/12	2 P.M.

M-G-M presents "GLORY ALLEY" starring Ralph Meeker • Leslie Caron • with Kurt Kasznar • Gilbert Roland • John McIntire • and Louis (Satchmo) Armstrong and His Trumpet • Story and Screen Play by Art Cohn • Directed by Raoul Walsh • Produced by Nicholas Nayck • An M-G-M Picture

The National Spotlight

ATLANTA

On the row visiting and booking: Walter Griswold, Lam Amusement Co., Rome, Ga.; Ebb Duncan, Duncan Theatres in Georgia; P. L. Taylor and A. L. Bishop, Bishop Theatres in Georgia; J. H. Thompson, Martin and Thompson Theatres in Georgia; W. Welch, Dallas, Dallas, Ga.; Sidney Laird, Al-Dun Amusement Co., West Point, Ga.; and Clyde Sampler, Carrollton, Ga. . . . Herman (Dusty) Rhodes said that his new drive-in at Columbus, Ga., the Victory, will open in the early spring. . . . Bill Golden said that work on his new 300-car drive-in at Canal Point, Fla., will be completed in time for the opening around April 15. . . . Nat Williams, president, Interstate Amusement Co., Thomasville, Ga., was in booking. . . . Gene Dyer, Monogram's Charlotte branch manager, was in Atlanta for a meeting with A. C. Bromberg. . . . Frank Fowler, Chattanooga, Tenn., theatre owner, was on the row. . . . C. C. Sutton has resigned from the DeSoto drive-in, Arcadia, Fla. . . . Cecil Brooks, owner of the Park-Way drive-in, Marysville, Tenn., was in booking.

BOSTON

A new departure in managerial policy was begun by the Rifkin circuit when president Herman Rifkin appointed a woman manager of the Jefferson, Springfield, Ann Noret, who has been cashier for 12 years, was promoted to regular manager. . . . Interstate Theatres Corp. and Allard Graves are building a new 600-car drive-in in White River Jet, Vt., ready for a spring opening. John Whitney is the contractor. . . . Lew Breyer, former president of Madison Pictures Corp., and more recently general manager of Pike Drive-in Theatres, has resigned and is now associated with the sales division of Universal in Milwaukee, Wis. . . . Jack Rosenberg, who worked in the booth of the University, Cambridge, under the late Charles Parschley, chief projectionist, has been promoted to chief. . . . Funeral services for Clarence "Dutch" Millett, State, Bridgton, Maine, were held there. He is survived by his widow and a daughter. Tom Hanlon will continue to operate the theatre. . . . Ed O'Neill, first assistant to managing director Jim Tibbetts at Loew's Orpheum, has been transferred to the same post at Loew's State, Providence, and is replaced by second assistant Joe Casey. "Sully" Altieri from Loew's State, Syracuse, is moving into the Boston theatre as second assistant.

BUFFALO

Charlton Heston in town for two days with E. J. Wall, Paramount field representative, getting a lot of newspaper, radio and TV publicity for "The Greatest Show on Earth." . . . Charlie Taylor got some excellent A-Board posters placed throughout western New York when he tied up with

the local Marines recruiting station on "Retreat Hell!" now at the Paramount. . . . The premiere of "Greatest Show on Earth," at the Center was a lively event. Most of Buffalo's officialdom, as well as prominent citizens were in attendance. . . . Eddie Meade put over a fine co-operative ad on Humphrey Bogart (star of "African Queen") coming to Shea's Buffalo, with Charlie Bailey, local clothing store. . . . George Gammel, president of the MPTO of N. Y., western N. Y. zone and Mrs. Gammel, are on their way to Florida. . . . Murray Whiteman, 1951 chief barker, Tent No. 7, Variety club, is in Hot Springs. . . . The Variety club realized a nice sum from the Buffalo-Providence hockey game when the proceeds went to the Cerebral Palsy clinic in the Children's Hospital. . . . William P. Rosenberg, who with Bill Brett, operates the Kenmore and Commodore, has returned from a business trip to New York.

CHICAGO

"Quo Vadis" got off to a good start at the Oriental, with about \$70,000 in prospect for the first week. Prices at the Oriental, continuous shows, are 98 cents to 1 p. m., \$1.25 thereafter. . . . "Native Son" has been doing very well at the United Artists. . . . The Rose, Roseland, which was given up recently by the Alliance circuit, has been

remodeled and will be reopened by I. Baldassarre (partner of former exhibitor Lou Reinheimer), who operated the house a number of years back. . . . After thirteen years at the Homewood, Jones, Linick, and Schaffer, who have operated the theatre since it opened its doors, are turning it back to Joe Goldberg, the owner. . . . The Times theatre is dropping its admission to 10 cents on Monday, Tuesday and Wednesday in an effort to "convince people that the movies are still their best form of entertainment and a theatre screen is superior to a television screen." . . . The Film Festival at the Clark theatre, is attracting a lot of local attention. . . . Joe Feulner, H. & E. Balaban booker, is back from a vacation in Florida. . . . Ideal Films have won their law suit and American distribution rights to "Golgotha." French religious film epic starring Harry Baur and Jean Gabin. . . . "Detective Story" is showing day and date in thirty outlying "A" houses after an extended run at the downtown Woods. . . . James Donahue, Paramount division manager, is back at his desk after a siege of pneumonia. . . . The Variety Club of Illinois theatre collection for La Rabida passed the \$46,000 mark, with many theatres not having reported final figures.

CINCINNATI

Theatre business is currently faced with additional competition from the legitimate theatres, which have been dark for the greater part of the season due to labor disputes, but which now have resumed to good attendance. . . . Charlton Heston, who plays in "The Greatest Show on Earth," came here for the picture, which was to open at the Mid-States Capitol, February 22. . . . Vera-Ellen, Cincinnati-born star, here to celebrate her birthday, made a personal appearance for one night at the RKO Palace. . . . John T. Murphy, vice-president in charge of television at the local Crosley Broadcasting Co., subsidiary of the Avco Manufacturing Co., has concluded arrangements for the purchase of foreign films, which include, "Paisan," "Open City," "The Quiet One," "The Battle of Rails" and "Forgotten Village." . . . The Cincinnati Enquirer, morning daily, has inaugurated a feature headed "Column 3 Presents," an illustrated approximate quarter column, the third on the theatre page, given over to some star or production booked here for early showing. . . . Manny Trautenberg, previously local film salesman, but later manager of the United Artists branch, in Pittsburgh, has resigned.

CLEVELAND

A. G. Constant, head of Interstate Amusement Co., of Steubenville, is a patient at John Hopkins Hospital, Baltimore. . . . Mrs. Jack Gertz, active participant in the Jack

(Continued on opposite page)

WHEN AND WHERE

February 17 - 24: Brotherhood Week, Amusement Division, sponsored by National Conference of Christians and Jews.

February 27: Third annual spring drive-in meeting, Kansas-Missouri Theatre Association, Hotel Phillips, Kansas City, Mo.

February 28: Amusement Division dinner, Brotherhood Week, Waldorf Astoria Hotel, New York.

March 4-6: National drive-in theatre owners convention and drive-in equipment show, Allied Independent Theatre Owners of Kansas and Missouri, Continental Hotel, Kansas City, Mo.

March 24-26: Annual convention, Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City, Okla.

April 13-15: Fifth Annual convention Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta, Ga.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

(Continued from opposite page)

L. Gertz Enterprises, is in Martinsville, Ind. . . . Sam Reichblum, owner of the Columbia theatre, East Liverpool and Pennsylvania theatres, is vacationing in Florida with his wife. . . . Leah Goldman Hochheimer, United Artists, is a surgical patient at Mt. Sinai Hospital, Cleveland. . . . Bob Holland resigned as manager of the Shaw Hayden theatre to join Jack Gertz' selling force. . . . Alan Truehaft, assistant manager at the Shore theatre, is resigning. . . . Milton A. Mooney, president of Co-operative Theatres of Ohio, plans to re-open his Buffalo branch office with Myron Gross, until recently with Schine, in charge. . . . Bob Wile, secretary of the Independent Theatre Owners of Ohio, was in town from Columbus to discuss preliminary ITOO convention plans for the May 19-20 convention in Cleveland at the Hollenden Hotel. . . . Steve Vernarsky, owner of the Palace theatre, Hubbard, received a letter of thanks from the local Chamber of Commerce in appreciation of his free kiddie Christmas show.

COLUMBUS

The Hollywood, 500-seat East Side neighborhood of the Fred Rowlands circuit and one of the oldest houses in Columbus, has closed. The theatre opened more than 35 years ago as the Strand. . . . Fred Rowlands was hospitalized for several days for minor surgery. . . . Earl Gratton, assistant manager of Loew's Broad, has been promoted to manager of Loew's Ohio, succeeding William Green, resigned. . . . Chet Allen, 12-year-old singer of the Columbus Boys choir, who scored in the NBC-TV opera, "Amahl and the Night Visitors," has been signed by Universal-International to appear with Gary Cooper in "Joshua" and with Dan Duryea in "Great Companions." In an arrangement without local precedent, manager Robert F. Boda of the legitimate Hartman, has leased RKO Palace for a week's engagement of the stage attraction, "South Pacific," starting March 31.

DENVER

Harry W. Graham, 64, partner in the Graham Bros. Theatre Supply Co., died at St. Luke's hospital following a two-months' illness. He is survived by his wife Nelie, and a brother, Joe M. Because of the illness of both the men, the company went out of business recently. . . . Harold McCormick, city manager for Fox Intermountain Theatres, Las Cruces, N. M., is father of a new daughter, Carole Elaine. . . . City council is passing a bill to outlaw gate crashing. . . . Fox Intermountain Theatres gets authorization to build a 1,260-seat, stadium type, \$600,000 theatre in downtown Denver, to be opened about Thanksgiving. It will replace the Paramount, lost to the Wolfberg Theatres in a lease scramble. . . . Ted Kirkmeyer, city manager for Fox Intermountain Theatres, Trinidad, Colo., won the annual Clayton Long award, given by Frank H. Ricketson yearly, for the best theatre operation.

DES MOINES

Bea Portter, widely-known inspectress on Film Row, died unexpectedly at Still hospital. She became ill at work; death was the result of a heart ailment. Mrs. Porter had worked at Warners for the last five years; prior to that she had been employed

A COUPLE OF GOODWILL BUILDERS FOR SCREEN



GEORGE AND TONI (Sattler) of the "Let's Go to the Movies" program over WIKB, Iron Mountain, Mich., at work, discussing a film planned for the three theatres they manage. Note copies of the Herald and its Product Digest Section, which is their guide in intelligent appraisal of films for their potential patrons.

There is a young couple at Iron River, Mich., who are not only creating a lot of good will and popularity for themselves and the three Delft circuit theatres they manage, but for the motion picture industry as a whole.

George and Toni Sattler, known only to most people in Iron County as George and Toni of "Let's Go to the Movies." George and Toni manage the Delft theatre in Iron River, the Delft in Crystal Falls and the Perfect in Stambaugh, all within a radius of about 25 miles. This young couple are still comparatively new in the territory. George, formerly in radio, conceived the idea of doing a radio show, tying it in with their theatre work for promotional value.

The idea jelled and now they have one of the most popular programs on Iron River's WIKB. Three times a week, Monday, Wednesday and Friday, George and Toni are heard for 15 minutes on "Let's Go to the Movies."

They set the scene in their home and the main theme is what is playing at their three theatres. The station covers a radius of 100 miles, so it reaches all the people who would attend either of the three Delft houses.

Their program follows an informal pat-

tern, using no script. George and Toni continuously refer to the *Motion Picture Herald* and its Product Digest Section in reviewing their current pictures. For added variety they often play music from pictures coming up or films already played. They also ask their listeners for criticism of pictures.

They occasionally run a contest on their program. A favorite contest is guessing who the star is. They will tell the life of a star, each day giving more hints. Prizes and passes are awarded. Toni plays the piano and often improvises when necessary.

Community life is brought in through guest appearances. They will sometimes have different choral groups on the program. Representatives of various organizations often appear. When any community job or drive comes up George and Toni get behind it.

They and their program are a part of the community. Although they were new in Iron River and knew no one, their radio program won them many new friends. In talking about their program George said, "You get a closer contact with the people. Now we can't walk down the street without some one greeting us, 'Hello there, George and Toni.'"

at Paramount. She is survived by her husband, Claude, and a son, William. . . . The last week was a busy one at Universal. C. J. Feldman, domestic sales manager; F. M. Blake, western division manager, and M. M. Gottlieb, district manager, all were here for meetings with Lou Levy, local exchange manager. . . . Jean Post, Universal salesman, has been called back to duty with

the Marines. . . . Novello Phillips, of RKO, is able to receive visitors at Iowa Methodist hospital now. She has been seriously ill with double pneumonia. . . . Dick Shields, Monogram booker, is a patient at Still hospital where he underwent surgery. . . . Dwight Hanson, exhibitor from Eddyville, has married. . . . Pat Blackford is the new

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booking clerk at Columbia. . . . Iowa members of Fox Midwest theatres will participate in a presidential poll among theatre patrons. . . . A presidential poll at the Strand in Council Bluffs showed General Eisenhower leading the field—having a total of 331 votes, 100 more than both Senator Taft and President Truman. . . . Glen Bender of Afton has purchased the equipment of the Collins theatre in Collins with Harold Rumbach.

DETROIT

Dave Idzal, managing director of the Fox, has Nat King Cole and Georgia Gibbs appearing on the stage for a week's stand. . . . "Death of a Salesman" at the Adams is bringing in capacity crowds daily. . . . Phyllis Dezel, wife of Albert Dezel, independent film distributor, is recovering from a fall in her home a few weeks ago. She suffered serious head and internal injuries. . . . Dave Korman, of the Korman circuit, has taken over the Rupert from Jack Susami, who is now operating the Hazel Park theatre. . . . "The Greatest Show on Earth" was to open at United Detroit's Madison theatre February 20. . . . Fred Walton, former manager of the Broadway-Capitol for the Saul Korman circuit, has left to take over the Iris theatre for Affiliated Circuit. . . . Frank Bollacker has replaced Charles Travis as manager of the Irving. . . . Clive Wazman, head of the Independent Exhibitors Theatre Service, protested against free showing of educational films at the Grand Rapids museum because they hurt the theatre business.

HARTFORD

Gene Antry was interviewed here by Allen M. Widem, motion picture editor, *Hartford Times*. . . . Nicholas Lanetti, formerly with the Whalley and Westville theatres, New Haven, has been named assistant manager of the Roger Sherman theatre, first-run Warner circuit house in New Haven. . . . William MacAdoo, assistant manager of the Warner Regal theatre, Hartford, has resigned to enlist in the U. S. Air Force. . . . Walter Leibowitz, student assistant manager, Loew's Poli, Hartford, has joined the U. S. Army. . . . William Pavone has been named office manager and booker at the Monogram exchange in New Haven, succeeding Richard Cohen, who has resigned to go into independent exhibition. . . . Barney Pitkin, RKO-Radio branch manager in New Haven, and Mrs. Pitkin are grandparents, with birth of a son to the Lewis Lymans of New Rochelle, N. Y. . . . Jack A. Sanson, city manager in Manchester, Conn., for Warner Bros. Theatres, is out of Manchester Memorial Hospital.

INDIANAPOLIS

Marc Wolf, chief barker of Variety International who is now in New York for the COMPO meeting, will preside at the installation of Variety officers in Des Moines. . . . The Allied Theatre Owners of Indiana board has voted to ask for another Movietime tour in September. . . . Dennis Morgan auctioned his watch and dress suit for the Heart Fund at the Circle. Claude McKean, Warners branch manager, got the watch for \$75. . . . The Indiana inaugurated its big screen television by picking up the Indiana-Illinois Big Ten basketball game as transmitted by WTTV at Bloomington, 50

miles away. Manager Al Hendricks used an antenna and booster. . . . "Sailor Beware," which grossed \$6,000 in a special showing at the Indiana New Year's Eve, topped \$18,000 in the regular engagement and earned a holdover. . . . The Indianapolis Variety tent held an old-timers party in the clubrooms.

KANSAS CITY

"Lavender Hill Mob" closes its engagement at the Vogue in its 14th week, to be followed by "The Browning Version." "The River" is in its fourth week at the Kimo. "Sailor Beware" is being held over at the Paramount. . . . William Bradfield, operating the Roxy at Carthage, Mo., is back after a visit to the Mayo clinic. . . . New drive-ins are in preparation for spring opening. . . . L. J. Kimbriel, Missouri Theatre Supply, reports equipment sales to operators of covered theatres at Phillipsburg, Wichita, Kingman, in Kansas; and Butler and Cassville, in Missouri.

LOS ANGELES

Leo Miller, film buyer of Warner Theatres, has resigned. No successor to his post has been appointed as yet. . . . Milt Smith is taking leave of his duties with the Finkler Booking Service to assume operation of the Santa Paula drive-in. . . . Leon Blender, 20th-Fox booker, has resigned to join the Real-Art organization in a similar capacity. . . . Al Hanson, operating houses in Lynwood and Southgate, has been named president and general manager of a combine of theatres just formed by a group of local exhibitors. The board of directors consists of Sherill Corwin, Marc Wolf, Dave Bershon, Harry and Milt Arthur and Mike Rosenberg. Purpose of the pool is to combine buying power and to consolidate various operations in order to assist the situations now operating at a loss. Included in the new set-up are the following houses: Orpheum and Palace downtown, Hollywood, Paramount, Cabart Theatres in Long Beach, and the Arthur Theatres in Santa Ana and other situations. . . . Out of towners on the Row were Bill Alford, Desert Hot Springs; Roy Lemmuchi, Bakersfield and Jim Parks, Taft.

LOUISVILLE

There appears to be an optimistic feeling that the theatre business will return to much higher grosses during 1952. Business since the first of the year seems to be gradually climbing, and from the viewpoint of a number of exhibitors it should steadily increase. Edward Davis, Jr., of this city advises he has taken over the lease on the subsequent run neighborhood Dixie theatre here. The theatre has been closed and is now undergoing a general remodeling which will include the installation of new equipment. A formal re-opening is expected within from two to three weeks. . . . Out of town exhibitors seen on the row recently included: Charles Marshall, Vet's theatre, Tompkinsville, Ky.; George Peyton, Griffith, LaGrange, Ky.; Bob Enoch, State and Grand, Elizabethtown, Ky.; E. L. Onstein, Ornstein Theatres, Marengo, Ind.; C. C. Simms, Leabon drive-in, Lebanon, Ky.; Lewis Baker, Star, West Point, Ky., and Fred May, Royal, Carrollton, Kentucky. . . . Vera-Ellen, Hollywood dancing star was scheduled for 24-hour visit here in Louisville, and

was also scheduled to make one stage appearance at Loew's theatre. . . . The Knox theatre, formerly the Towers theatre, which was taken over by Settos Theatres, Indianapolis, Indiana, and closed for general remodeling was scheduled to re-open with gala festivities. Manager of the Settos Theatres here in Louisville, is Ford Tracey. . . . With the new approximate 1,600-seat Westend opening just a few weeks back, and with the complete remodeling of the Knox theatre, making it a first class de-luxe operation, it looks as though the Louisville theatre owners still have faith in the future of the industry.

MEMPHIS

Fire, which started after the show was closed for the night, destroyed Lyle theatre, Carlisle, Ark., owned and operated by Henry Pickens. . . . Better Films Council's campaign for kiddie matinees in Memphis has brought a total of five Council approved pictures for showing at Linden Circle, Memphian, Crosstown, Airway and Rosemary theatres on Saturday afternoons. Hostesses to help care for children are provided by Better Films Council. . . . C. J. Collier, owner, set February 29 as re-opening date for his 65 drive-in theatre at Conway, Ark. . . . Douglas Pierce, owner, said his Jaxon drive-in at Jackson, Tenn., was reopened February 15. . . . Clayton Tunstall, Malco division manager, is in Little Rock on business. . . . Many Memphians expect to attend Arkansas Theatre Owners statewide meeting May 19, 20, 21 at Little Rock. . . . Irving Wormser, New York assistant general sales manager, was a visitor at Columbia's Memphis exchange. . . . N. B. Blount, manager, Monarch, was in Arkansas on business. . . . Exhibitors Services is moving from the M. & M. building back to Film Row. . . . Mrs. Ruth Jarvis, Columbia, underwent a major operation at Baptist Hospital. . . . Exhibitors booking and shopping on Film Row included Roy Cochran, North Little Rock; J. C. Bonds, Hernando.

MIAMI

The fifth annual "Show of Shows" of the Variety club was a sellout at the Olympia theatre recently, and according to co-chairmen Al Weiss and Sonny shepherd, the take exceeded \$15,000. All of the name acts in the area put on a show emceed by AGVA's president George Price. All proceeds go to Variety Children's Hospital. . . . Don Tilzer of the Claughton theatres been made manager of the first run Embassy. . . . Claughton personnel changes included Steve Froling now managing the Circle; Ben Layton moved over to manage the Grove; Herb Semel, assistant of the Embassy, and Lynn Bevin now assistant at the Normandy. . . . The State has a new assistant, Krug Collins who was relief manager for Wometex theatres. . . . Walter Jacobs, of the Lord Tarleton Hotel on Miami Beach, was host to singer Jane Froman and actress Thelma Ritter recently, when the duo was here for the premiere of "With a Song in My Heart" at the Carib, Maimi and Miracle.

MILWAUKEE

The wife of L. F. Gran, general manager of the Standard theatre Management Corp., died suddenly February 10. . . . Vernon Smith of Green Bay purchased the Wayside

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theatre, a 150-seat house near Manitowoc, from Mrs. Dale Reering. . . . Managership changes here are: Rudy Koukuk is back at the Fox-Palace and Milton Harman is over at the Fox-Wisconsin. . . . Ralph Kettering was in town promoting "Green Glove" for United Artists. He announced his book "Behind the Magic Curtain" will be out in two months. It's being published by Viking Press. . . . F. J. McWilliams, Portage, is building a modern drive-in theatre south of there on Highway No. 51 a short distance south of junction of highway No. 16 and No. 15 which is easily accessible to the local residents and tourists.

MINNEAPOLIS

R. C. Gray, sales representative of the Central Division, Chicago, of Altec Service Corp., was in Minneapolis on a business trip. . . . Irving Marks, local branch manager for Monogram reports that "Aladdin and His Lamp" is drawing good crowds in this area. . . . B. Sharp has sold the Draper theatre at Draper, South Dakota, to Donald Hulce. . . . Hy Chapman, manager of the Columbia exchange, is back on the job after recovering from an illness. . . . Don Leary, one of the largest television retailers in the Northwest with two stores in Minneapolis, gave the local motion picture theatres a big boost recently, when he urged television set owners to get out of their homes and attend a good motion picture: "An evening spent enjoying a good movie has watching a lot of the television shows beat all hollow," he said. . . . Visitors: Arthur C. Bean of the Riverdale theatre, Riverdale, North Dakota; Mr. and Mrs. V. Hoven of the Bowdle theatre, Bowdle, South Dakota.

NEW ORLEANS

Mr. and Mrs. Babe Cohen, Lippert Pictures, checked in after a business call in Mobile, Ala. . . . Mrs. G. Fagot is back home in Baton Rouge, La., after a two weeks siege in Touro Hospital here. Her husband is associate owner of the Monte Sano in the capital city. . . . John Caldwell will reopen his Union theatre, Farmersville, La., about March 1. . . . L. J. Cheramie has assumed full ownership of the Rebstock, Golden Meadows, La. Previously he managed it for Jeff Rebstock. . . . Visiting were: Louis Maurin, Reserve, La.; Sam Daigne, Plaquemine, La.; Uly Pellegri, Chauvin, La.; Ed Delaney, Magnolia, Miss.; A. Rosenthal, Alexandria, La.; Neal Mixon, Amite, La.; J. A. Parker, Westwego, La.; Frank Olah, Albany, La.; Robert Molzon, Norco, La.; O. Gaudie, Port Allen, La.; Ernest Delahaye, Maringouin, La.; A. L. Royal, Meridian, Miss.; Hank Jackson, Hattiesburg, Miss.; Milton Guidry, Lafayette, La.; J. E. Russell, Winnsboro, La.; E. Jenner, Ellisville, Miss.; Robert Long, Baton Rouge, La.; Ira Phillips, Moreauville, La., and R. R. Mosley, Picayune, Miss. . . . B. G. Tisdale of Hub drive-in, Foley, Ala., said he will resume operations on February 29.

OKLAHOMA CITY

The Oklahoma Tax Commission reports sales tax for the month of December, 1951 for the theatres, as 293 returns for \$29,164, compared with 338 returns, \$30,394 for the month of December, 1950. This indicates a decrease of 4.05 per cent. . . . Boys and girls at the Crippled Children's hospital had the

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first chance to see "Quo Vadis," when it was shown in their auditorium. . . . Henry Simpson, co-owner and manager of the Princess and Walmer theatres at Bristow, Okla., has announced an increase of adult admissions at his Princess theatre. Prices were raised from 40 to 45 cents. Admission at the Walmer theatre remains 30 cents for adults. Mr. Simpson also has been featuring recently a first run policy. Currently playing: "When Worlds Collide." . . . W. P. Dowling, formerly of Wasken, Texas, this week took over the management of the Palace and the New theatres, at Greenwood, Ark., which he recently purchased from S. V. Stroud and Dr. H. G. Alvares. Mr. Dowling plans to do extensive remodeling of the Palace theatre. The operation of the New will be discontinued. . . . Construction is under way on the county's first drive-in theatre at Livingston, Texas. It is expected to be completed by May 1, Frank Fain, the owner said. To be known as the Chief, and accommodating 300 cars, it is at the junction of the old and new highways 59, two miles south of Livingston.

OMAHA

Jimmy Schlatter, Town theatre manager, has earned membership in the Gallon club. That means he has now given eight pints of blood to the Red Cross, and there are only 56 on the records in Omaha. . . . "I'll See You in My Dreams" completed a three-week run at the State about 25 per cent above average gross. . . . Chief Barker A. A. Renfro has announced a membership contest for salesman will be outlined at the next Variety Club meeting February 29. . . . Jack Jorgens, MGM salesman, reports his wife is doing nicely after an operation in Minneapolis, her former home. . . . The RKO staff has pulled to fourth place in the Ned Depinet drive. . . . Nebraska's first drive-in to open this year, Merle D. Lewis' operation at Kearney, is still going strong with week-end showings only. . . . R. D. Goldberg has set aside a reserved section at the State. . . . Joe Weiss is now with the Co-Op Theatre Service. He has served with Warner, Columbia and Monogram offices in Omaha. . . . The Crawford theatre was closed recently when an epidemic of flu hit the isolated Western Nebraska town.

PHILADELPHIA

Warners' Uptown, major neighborhood house recently sold, will not be a television theatre as repeatedly rumored. . . . Jack Harris resigned as Monogram salesman to

accept a post as district manager for Souvaine Selective in Philadelphia and Washington, D. C., succeeding Jimmy Hendel, who left to become United Artists branch head in Pittsburgh, Pa. . . . Max Korr closed his Diamond in Birdsboro, Pa. . . . The Variety Club's American Legion Post received three citations from national headquarters of the Legion for increasing membership and other activities. . . . Leonard Mintz, handling foreign films, has opened distribution offices at 1231 Vine Street. . . . Harold P. Saltz, former city salesman, moves up as sales manager for Universal-International with Joe Leon advanced to branch manager. . . . Sablosky's Westmar in Norristown, Pa., closed. . . . Local Republic exchange handling the free distribution of "The One Who Came Back," short feature for the Disabled War Veterans, with booker Jim Flynn in charge. . . . Tri-State Booking and Buying Service here handling Mrs. A. Oilosi's Lincoln in DuPont, Pa. . . . The Philadelphia Theatrical Club drops its name and once again becomes the Ladies Auxiliary of the local Variety Club to aid in the charitable activities of the local tent. Mae Felt is president. . . . George Evans, of Universal-International, was elected for a two-year term as president of Local F-7, film exchange employees union linked with the IATSE. . . . B. C. Smith, owner of the 309 drive-in near Willow Grove, Pa., has offered churches in the vicinity the use of the spacious outdoor theatre for Sunday services, also providing all sound equipment and personnel to assist in the parking free of charge. . . . Larry Woodin is building a new drive-in, to be known as the "V", near Wellsboro, Pa., with Allied Booking and Buying Service here to book the 27-car open-air scheduled to open in the Spring. . . . Lawrence J. Katz, president, and Samuel Rubin, business manager, Local 488, Motion Picture Projectionists, in Harrisburg, Pa., have been re-elected to their 12th consecutive two-year terms.

PITTSBURGH

"Quo Vadis" has played to 225,000 persons during its 14-week stay in Loew's Penn and Ritz theatres. . . . It is still doing five shows a day in the 1,100-seat theatre and is turning away many on weekends. . . . The Warner gang tossed a farewell party for departing Joseph Feldman who leaves the company after 20 years of service. . . . A capacity crowd of Allied Motion Picture Theatre Owners of Western Pennsylvania turned out to hear Martin Brennan of RCA Photophone discuss theatre television. Only the Stanley and Fulton theatres have television installed in this city. . . . Floyd Klingensmith, Columbia salesman, is back on the job after being bedded with a serious infection. . . . Jack Kalmenson and his Warner staff captured fourth prize in the company's nationwide sales drive. . . . The suburban Squirrel Hill theatre is doing excellently with its first run policy. Following the "Lavender Hill Mob," the "Browning Version" and now "The Clouded Yellow" is playing to capacity business.

PORTLAND

Strong product continues to keep business good at all first run theatres. "Bend of the River" is held for a fourth big week at the J. J. Parker Broadway. . . . "Room for One More" continues for a second week at the

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Mayfair after a terrific week at the large Oriental and Paramount houses. "Ten Tall Men" is head for a second week at the Orpheum after day and date showing at the Oriental during the initial week. "Decision Before Dawn" at the Paramount and Oriental, "The Well" at the United Artists, and "Pygmalion" at the Guild are all new. . . . Mrs. J. J. Parker and Jack Matlack have planned to Pendleton to look over the operation of their theatres here. . . . Keith Petzold is completing details on an Air Force parade with all the trimmings for the opening of "Wild Blue Yonder" due to open at his J. J. Parker Broadway house soon. . . . Virgil Faulkner is planning on a strictly-formal opening for "Quo Vadis" at his Liberty theatre.

SAN FRANCISCO

Will Baum, former manager, Guild and Center theatres (Roesner & Ackerman), is now the manager of the Altos (Westside), Los Altos. . . . Carroll Bradley, who was manager, Varsity, Palo Alto, and more recently engaged in public relations work on the Peninsula, has been made Westside district manager at Menlo Park and Los Altos. His office will be in the Park theatre, Menlo Park. Mr. Bradley replaced Hal Honore. . . . Francis Sauter has been promoted from manager, Valley, Gustine to head the State, Livermore. . . . Leonard Smith, manager of the Varsity at Davis, was appointed to local chairman of the March of Dimes campaign of that city. . . . Jesse Levin has purchased the 393-seat Regal on Market street from Mrs. Aaron Goldberg. This was the last theatre of the Goldberg chain. . . . A preliminary meeting between Projectionist Local 162 and San Francisco exhibitors was scheduled for February 20 in the office of Abe Blumenfeld. Prior to this meeting copies of the Union contract were sent to all independent theatre owners as well as circuit owners and it was decided by exhibitors to hold one big meeting with the motion picture operators. Representing Local 162 is the wage committee consisting of John Forde, Thomas Kearney, John Finn, Abe Lublin, Mervin Wagner.

ST. LOUIS

Stirling Silphant, publicity manager for Twentieth Century-Fox, here for consultation on the campaign for "The Pride of St. Louis". Premiere at the Missouri theatre April 11. . . . The Peerless theatre closed for remodeling and repairs. . . . Three of the top national officers of the Colesseum of Motion Picture Salesmen of America here for visit this past week. Most St. Louis Loge members met Ross Williams (president) of Cincinnati; secretary Floyd Klingensmith of Pittsburgh and treasurer Tom McKean of Oklahoma City, Okla. . . . Michael Charles Byrnes, 66, former East St. Louis theatre manager, died February 14 of a cerebral hemorrhage at St. Mary's Hospital. . . . New film trucking service inaugurated from this city to Memphis Tennessee by film Transit Corporation of that city. . . . Harry C. Arthur, president of Fanchon & Marco, and brother Edward B., president of St. Louis Amusement Company, to New York City on business. . . . Roy Haines, Western Division sales manager for Warner Bros., a St. Louis visitor. . . . Mary Vaughn, MGM exchange, celebrating her 60th birthday February 29.

VANCOUVER

"The River" at the Studio, "Bend of the River" at Vogue are both on their third week. "I'll See You In My Dreams" at the Capitol, and "Sailor Beware" at the Orpheum also did well. . . . Famous Players transferred Mac Snee from manager of the Victoria Road, Vancouver, to the Columbia theatre, New Westminster, where he succeeds the late Eddie Zetterman. Barney Regan, former assistant at the downtown Cinema, replaces Mr. Snee at the Victoria Road. Paul MacEwen, from the Strand Vancouver, moves to the Cinema, and was replaced at the Strand by Slingby Norman, former manager of the Windsor theatre, Vancouver. . . . William McMillan of the Dominion theatre staff died in his 63rd year after a long illness at Shaughnessy Military Hospital. He was with Famous Players for 11 years. . . . Bill Boyd of the Kelowna drive-in theatre was in the hospital for a major operation. . . . Stan Creech of the Kamloops-Vernon drive-ins, is on a California vacation. . . . British Columbia author Arthur Mayse has sold film rights to his Saturday Evening Post serial "The Desperate Search" to MGM. Mayse is a former *Daily Province* reporter. The story has its locale on the northwest coast of Vancouver Island, and it's reported that MGM will shoot most of the film on Vancouver Island.

WASHINGTON

The Variety Club of Washington, Tent No. 11, sponsored a Kick-Off Luncheon for Brotherhood Week on February 18. Principal speakers were the three Variety Club chaplains, representing the Protestant, Catholic and Jewish faiths: Dr. Charles W. Lowry, Rev. Gilbert V. Hartke, and Dr. Norman Gerstenfeld. Jerome A. Adams, chief barker of the Variety Club, was chairman, and assisting him were: Victor J. Orsinger, first assistant chief barker; Gerald P. Price, second assistant chief barker; Harry Coonin, in charge of the Seating Committee; Mrs. Sara S. Young, chairman of the Women's Committee; and Phil Isaacs, chairman for Film Row. Guests were District Commissioner and Mrs. F. Joseph Donohue, and Mrs. Frank Linzel, National Conference of Christians and Jews. . . . "The Well," after a comparatively short run at the Trans-Lux theatre, was followed by "Two Tickets to Broadway." . . . Frederick March and Florence Eldridge, in town for "The Autumn Garden" run at the Gayety theatre, were given a press reception at the Motion Picture Association.

Reserves Decision in Grainger-Shea Suit

New York Supreme Court Justice Botein has reserved decision on E. C. Grainger's motion to arbitrate his differences with the Shea Circuit, pending a ruling in Bronx Surrogate's Court on the petition for an accounting of the Maurice A. Shea Trust. Mr. Botein's ruling came as the deadline passed for filing of affidavits in the Surrogate case. Mr. Grainger, former general manager of the circuit, is seeking to enforce the arbitration provision of his contract, while Dorothy Shea, wife of Gerald Shea, president of Shea enterprises, has filed an accounting petition in Surrogate's Court directed at the trustees and executors of the estate, of which Mr. Grainger is one.

Michigan Allied Hears Allen Johnson Report

Allen Johnson, national representative for Allied Theatres of Michigan, last week at a meeting in Detroit reported to the local group on the recent Washington arbitration meeting where he had submitted a plan for the establishment of fair film rentals. He also submitted a suggestion to have a meeting of film buyers to talk over the plan. Mr. Johnson this week was in New York attending the meeting of the Council of Motion Picture Organizations. Also at the Detroit meeting, Ernest T. Conlon, Allied executive secretary, reported that Michigan Public Service Commission had granted Film Truck Service until February 22 to answer a suit filed by Allied charging that the service's 15 per cent rate hike is "unjustifiable."

Drive-in Owners Meet in Kansas City Feb. 27

"Strictly business" will be the keynote of the third annual Spring drive-in meeting, sponsored by the Kansas-Missouri Theatre Association, to be held February 27 at the Hotel Phillips in Kansas City. Subjects and speakers set for the meeting include: drive in concessions operation; opening of a drive-in theatre for the new season, Darrell Manes; how you can build a drive-in theatre under present N.P.A. restrictions, Dietz Lusk; showmanship ideas in drive-ins, Louis Higdon; drive-in maintenance, Art Perry; operational problems, Jack Braunagle; liability insurance, Richard Orear. The semi-annual Spring meet of the Kansas-Missouri Theatre Association, for covered and drive-in operators, will be May 20 at the Hotel Phillips.

Name Vance President of Ohio Film Buying Group

Willis Vance last week was elected president of the Theatre Owners Corporation at the annual meeting held in Cincinnati. Other new officers of the company, a buying, booking and theatre service organization for the Ohio, Kentucky and West Virginia area, include: Charles W. Ackerman, first vice-president; Maurice Chase, second vice-president; Louis Wieth, treasurer; Herman Hunt, secretary; Rex A. Carr, general manager and assistant secretary-treasurer. Completing the list of directors are: John Hewett, Bethel, O.; Elston Dodge, Mt. Washington, O.; Mrs. M. M. Weinig, Cincinnati; Manny Marcus, Indianapolis; Jerome Kunz, Cincinnati; Sante Macci, Greenville, O.

"Snow White" Approaches "Cinderella" Records

New England's worst blizzard and lowest temperature of the year have not kept people out of the theatres where Walt Disney's "Snow White and the Seven Dwarfs" is playing, according to a report from the Disney office. The picture, distributed by RKO, is reported to be doing the best business recorded in months in most situations, and running only 10 per cent behind 1950's high-grossing "Cinderella."

Name TV Code Board

WASHINGTON: John E. Fetzer, owner of a TV station at Kalamazoo, Mich., has been named by the TV board of the National Association of Radio and Television Broadcasters as head of the five-man review board of its new television standards code. At a meeting in Bandera, Texas, the board also allocated \$40,000 for administration of the code during the first year of operation. Stations will begin flashing the code seal starting March 1.

The review board, which will act as a preliminary hearing group in considering complaints that specific television programs and advertising practices violate provisions of the code, will include: Mr. Fetzer, J. Leonard Reinsich, vice-president, WSB, Atlanta; Mrs. Scott Bullitt, owner of KING-TV, Seattle; Walter J. Damm, vice-president and general manager, WTMJ-TV, Milwaukee, and E. K. Jett, vice-president and general manager of WMAR-TV, Baltimore.

Under the financing plan, each subscribing station will pay \$520 a year. If it is an NARTB member, \$250 of this will be credited against NARTB dues, leaving \$270 for defraying code administration. The four major networks are expected to "assist substantially" in defraying administrative costs of the code.

IN NEWSREELS FCC Hearing Delay Seen

MOVIETONE NEWS, No. 15—King George mourned. Eisenhower rally in New York. Brotherhood Week.
MOVIETONE NEWS, No. 16—King George laid to rest in Windsor Castle. Willie Sutton captured. Winter Olympics.
NEWS OF THE DAY, No. 249—The King mourned. Veteran carrier modernized. Two Jimo six years after. Great Day for the G.I.'s Dog Show. Diving.
NEWS OF THE DAY, No. 250—King George laid to rest. Fighting in Korea. Willie Sutton captured. 1952 beach fashions. U. S. girl scores in winter Olympics.
PARAMOUNT NEWS, No. 52—Tribute paid to King George. Brotherhood Week. Aquamaniacs make big splash. Dog show.
PARAMOUNT NEWS, No. 53—Arrest of Willie Sutton. Winter Olympics. Funeral of King George.
TELENEWS DIGEST, No. 7B—Training at Fort Dix. The King lies in state. Korean fire. Iranian students. Rottenburg carnival. Atom secrets. Bobsled race.
TELENEWS DIGEST, No. 8A—Rites for King George. Big League ball players in golf contest.
UNIVERSAL NEWS, No. 55—King George mourned. Floods in France. U.S. Intrepid. Billiard star. Dog show. Brotherhood Week.
UNIVERSAL NEWS, No. 516—Winter Olympics.
WARNER PATHE NEWS, No. 54—Rites for King George. Fashions 'round the clock. Brotherhood Week.
WARNER PATHE NEWS, No. 55—Funeral of King George. Winter Olympics.

WASHINGTON: Start of the Federal Communications Commission hearings on theatre television is likely to be postponed again, this time to the end of March or early April. The hearings were to have started March 10.

Speaking in Fort Wayne this week, Wayne Coy, FCC chairman, said it now looked like the "middle of March" before city-by-city allocation of television channels could be undertaken and the current freeze on new construction of stations lifted. Since observers are convinced the commission must get the allocation problem out of the way before it can tackle the theatre television question, another postponement of the hearings is a foregone conclusion.

In his speech, Mr. Coy said that assuming the freeze is lifted in mid-March, it is unlikely that there would be more than 10 to 20 new television stations on the air this year. He explained the commission would have to wait two or three more months for new applications to come in before it could start processing requests for licenses.

He pointed out that in most metropolitan areas, there will be more applications than frequencies available, necessitating lengthy hearings in each case. Even after the commission makes a grant, a licensee has two more months to start construction.

Frank R. Heiderich Dies

Frank R. Heiderich, 67, pioneer New Orleans showman, died February 14 in New Orleans after a long illness. Mr. Heiderich built the Lyceum theatre, and also owned and operated the Mecca, both in New Orleans.

Eli Resnick

Eli Resnick, 78, pioneer theatre owner in Philadelphia, died February 13 at Doctors Hospital in Philadelphia. He had been owner and operator of the Greenway.

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Color by TECHNICOLOR

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Produced by SAM KATZMAN • Directed by WILL JASON

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BOOKS

MAGIC SHADOWS—THE STORY OF THE ORI- gin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 26 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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New York Teachers Hear Lecture on Film Art

The opening session of a 15-week course, "The Motion Picture, an Educational Potential in the School and Community," was held February 19 at the High School of Performing Arts in New York. Serving as co-ordinators were Dr. Franklin J. Keller, principal of the school, and Miss Rita Hochheimer, assistant director in charge of visual education. Professor Rob-

STUDIO EQUIPMENT

WANTED: 16MM and 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. **THE CAMERA MART, INC.,** 1845 Broadway, New York 23, N. Y.

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DOCTOR S. O. S. HAS CURE FOR AILING B. O. Replace obsolete equipment with modern rebuilt like new projectors and sound. We have standard Super Simplex, E-7, Century projectors, RCA, and 4 Star Sound, high-intensity and 1kw arcs, etc. Your old equipment can apply as deposit on time payment deal. **S. O. S. CINEMA SUPPLY CORPORATION,** 604 W. 52nd St., New York 19.

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DRIVE IN TO S. O. S. DRIVE OUT WITH TOP valued. Underground cables \$79 M. Complete dual projection and sound from \$1,595; in-car speakers \$15.95 pair, with junction box. Available on easy payment plan. Send for equipment list. **S. O. S. CINEMA SUPPLY CORPORATION,** 604 W. 52nd St., New York 19.

POSITIONS WANTED

ASSISTANT TO SALES EXECUTIVE, OFFICE manager, accounting background, references. **E. L. DURADO** 5-6878.

CINEMA SCREEN ERECTOR—LONDON, ENG- land, (wide experience) wishes to contact screen supply company in America, with view to becoming working erector and agent. **J. H. MAGSON,** 7 Grove House, Oldhill St., N. 16.

ert Gessner, chairman of the Motion Picture Department of New York University, discussed "The Motion Picture as the 20th Century Art." Russell Downing, vice-president and executive director of Radio City Music Hall, represented the Organization of the Motion Picture Industry, under whose auspices the lectures are being conducted. The course, which is being given for the first time to teachers throughout the New York City school system, will survey and study motion picture production.

NEW EQUIPMENT

WESTINGHOUSE RECTIFIER BULBS \$5.75; film cabinets, shopworn, \$2.25 section; reels \$1.25; parts for Simplex 30% discount; photocells \$1.95; white Suprac screens, 35 ft. **STAR CINEMA SUPPLY,** 441 West 50th St., New York 19.

IMPROVED PROJECTION—SOUND PAYS OFF. Flameproofed, fungusproofed plastic screen 39 3/4 sq. ft.; beaded 49 1/2; reflectors 20% off; coated lenses \$100 pair; A-25A amplifier 25 watts w/monitor \$175.; Truonic 2-way speaker system \$249.50. **S. O. S. CINEMA SUPPLY CORPORATION,** 604 W. 52nd St., New York 19.

ECONOMY MINDED EXHIBITORS ARE BUY- ing tempered Masonite marquee letters available in all colors; 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50. **Fits Wagner, Adler, Bevelite signs, S. O. S. CINEMA SUPPLY CORPORATION,** 604 W. 52nd St., New York 19. Cable Sosound.

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NEW—SPACE RANGER WINGS—ASSORTED giveaways. Catalogue on request. **HECHT,** 3074 Park Ave., New York 31.

Massachusetts Bill Would Limit Drive-in Areas

A bill which would forbid the construction of open air theatres within 2,000 feet of churches, schools and hospitals has been approved by the Massachusetts legislature's legislative committee on mercantile affairs. The bill, which does not affect present open air theatres, must be passed by both the House and Senate before it becomes a state law.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Premieres Preferred As National Pre-Selling

SUCCESS of the Star Tours, inaugurated for Movietime, USA, and continuing into a new series in the future, accents our belief that the public appreciates direct contact with Hollywood stars, whom they begin to think of as "real folks", rather than as freaks. The national impression of Hollywood, dispensed by too many press agents, is derogatory to the industry.

But the opportunity to see and meet the stars as real people is an accumulative public relations benefit, and the regional premiere and personal appearance of stars on pre-selling tours will go far to offset bad publicity from Hollywood sources. Newspapers are always too willing to print a sensational bit, even if it is dreamed up by a press agent who must get something on the wires to hold his job; whether it is fact or fiction.

Paramount took ninety correspondents to Elko, Nevada, last year for the premiere of "Here Comes the Groom", and in a couple of days more than 150,000 words of press copy were filed from the little Nevada city. Bing Crosby had the same sort of handling for the premiere of "Riding High" in Front Royal, Va., another small town, in the previous year. It was excellent publicity.

Recently, two good opportunities were not as well covered. Universal opened "Bend of the River" in Portland, Ore., probably the most spectacular premiere in years, but it was local rather than national in impact. RKO invited Hollywood folks to the opening of "The Las Vegas Story", and it was strictly a Hollywood affair, although they did get one wire story and a wire photo picture in the metropolitan newspapers.

Warner's gave "Distant Drums" a saturation premiere in Florida, and Columbia opened "The Barefoot Mailman" in a state-wide Florida premiere. Both of these had good publicity and public relations values, for press, radio and trade contacts. Coming up soon is the world premiere of "With a Song in My Heart"—20th Century-Fox's Easter picture—which will open in Miami with a national fanfare. The attention of the trade is focused on the coming event.

THEY LIKE IKE

The *Kansas City Star* devotes a front-page column story to the results of the Fox Midwest Theatres Presidential Poll, which has been current in seventy theatres in five states. The very dignified *Star* doesn't break out with theatre press agency as such, and never, never on the front page, so chalk this up as a real accomplishment in publicity and public relations, for Elmer Rhoden's eager workers in Kansas City. We bow to Senn Lawler and Round Table members who have taken part.

General Dwight D. Eisenhower is a two-to-one winner over Truman, and a five-to-one winner over Taft in this politically-minded area. The *Star* discusses the significance of the poll, and gives a breakdown by cities of the 87,800 votes tabulated. The newspaper quotes and credits Mr. Rhoden with lack of political motives, who says "Our sole purpose was to make the public more vote conscious in what promises to be a momentous election."

The theatres distributed a simple ballot, carrying five names for each of the political parties and room to write in other choice. Watchers from the two parties supervised the balloting, and the newspaper comments that the theatre poll was peculiarly adaptable, whereas mail polls are open to over-zealous padding. No children were permitted to vote, and adults were given strict rules to follow in marking or writing in their ballots. Among Democratic candidates, Truman was an easy winner on his own home grounds.

Best feature of the Movietime star tours is the fact that the small towns get a chance to see Hollywood personalities and to believe in them, as people like themselves. In the opinion of small town managers, it isn't that too many films are made in Hollywood; it's that too many are made for Hollywood—that fictional city of sin and wickedness.

Q MGM has come up with a superior handbook of selling suggestions, "How To Break Records When You Play 'Quo Vadis'" that can be an example in the trade. It holds a full story of exploitation, selling approach and promotion on an accumulative basis, and in the present pocket-form, you can reach for a suggestion without racking your brains. With every booklet, Howard Dietz, vice-president and director of advertising, publicity and exploitation, encloses a letter which says, "It's what you can do, based on what's been done. There are no theories or publicity man's dreams in it."

There are several ways in which this booklet excels as a piece of promotion material, in our estimation. It fails to accent MGM Records sufficiently above and beyond a mere mention, and we think MGM Records are part of the picture over at Loew's, Inc. They might better be overboard than under par, in promotional matters.

Q Not long ago, we sat in "The Lion's Den"—that very exclusive little restaurant for Loew's executives, atop 1540 Broadway—attending a press party given by William F. Rodgers, then off to Florida and vacation. And in conversation with Joe Vogel and John Murphy, we had the idea of commenting on one phase of Loew's Theatres' management and operations that is ever present and highly commendable. No matter where you go, across five continents and the seven seas, Loew's management is uniformly and constantly high grade.

Whether you are in Bogota or Boston, San Francisco or Santiago, Chile, St. Louis or Sydney, Australia, Washington or London, Baltimore or Bombay, Manhattan or Montevideo, it is a consistent policy of management that is planned for the people and the place where you find it. The feeling of absentee management is not evident, it seems always like a personalized, nationalized, localized endeavor to sell motion pictures at the point of sale. —Walter Brooks

Managers At Work

We like to get pictures of managers in action, for then this Round Table page shows not only what the lives ones are doing, but what they look like while performing exploitation stunts. If you get yourself in the picture, it is all the more newsworthy.



"Ten Tall Men" has been a popular title for tieups with tall men, all over the country, and here Ed McGlone, manager of the RKO Palace, Cincinnati, who is 6'2", awards winners in his 'tall men' contest.



Jack Partlow, manager of the Kuhl theatre, Orlando, looks on while Jerome Courtland, star of "The Barefoot Mailman" is greeted by a local carrier who was his top sergeant in the Army—and below, an amusing promotion arranged at the Strand theatre, Providence, wherein letters were "lost" in various stores, with an award of guest tickets to lucky finders.



Always room for one more picture of an interesting promotion; above, Harold Lyon, manager of the Paramount theatre, Kansas city, poses with his display of audience comment cards, with the caption: "Here's What Your Friends and Neighbors Say—"



David T. Katz, executive director of the Roxy theatre on Broadway, picked the right group to get contributions for the Heart Fund; these glamorous Gae Foster Roxyettes are on regular payroll in the Roxy stage show!

Small Town Folks Like Machines

An exhibitor with a good eye and nose for public relations news in a small town is Robert Zerinsky, owner and manager of the Magnet theatre, Claremont, New Hampshire. When he purchased new and complete Century sound and projector equipment he had a flash of public interest and placed one of the new machines on display in a local store window. For contrast, he put beside it an antique projector of the type used in the early 1900's, to show the remarkable development of motion picture equipment. Response was more than gratifying, with interested crowds hovering around the window. Many admitted that they had never before had such an opportunity to view the machines that make the movies work, and many pertinent questions were asked and answered. Appropriate signs, plugging the theatre and coming attractions, and to explain the mechanical operation, were used.

Robert McNulty, manager and operator of the Warwick theatre, Marblehead, as his father was before him, has made it a rule on Saturdays to take groups of 20 youngsters into the projection booth and explain the equipment in simple terms. He maintains that their interest and enthusiasm are rewarding, in public relations and good will, as well as in greater respect for motion pictures among the small fry. Many British managers conduct regular groups of patrons through every phase of operation, in guided tours at scheduled times, and consider the procedure highly profitable as a public relations gesture.

"Tall Trees" Premiere In Tall Tree Country

Warner Brothers' "Tall Trees" in Technicolor, which is playing on Broadway, had its premiere at the State and Eureka theatre, Eureka, California, on February 16th, with Patrice Wymore heading a list of celebrities from the studio, as guests of honor. The Mayor of Eureka proclaimed "Big Trees Day," and local citizens competed for the best male and female costumes worn in the parade. "Miss Eureka" rode in the College Queen float, escorted by a bevy of the most beautiful girls in Humboldt County, with the State College Band to furnish the music.

Troubles of an Exploiteer

Art Leazenby, Jr., Paramount field man, was finally granted a permit by the Detroit Common Council to use a circus calliope as promotion for "The Greatest Show on Earth" at the Madison, after much deliberation and crossing of collective fingers. He also had an elephant to exploit the picture but the animal died just two days before the stunt was under way in Detroit.

MOVIE TIME, U.S.A.

Douglas W. Mellott, manager of the Naylor theatre, in a Washington, D. C., neighborhood, merged "When Worlds Collide" with "Captain Video" in a double-bill to launch Columbia's high-adventure serial.

Matt Saunders sends in the editorial page of the *Bridgeport Post* to prove paeans of praise for "Quo Vadis" at Loew's Poli theatre, in a two-column plug for the Polish masterpiece.

Francis Gill, manager of the Paonia theatre, Paonia, Colorado, uses the back of his monthly program calendar to propose Leap Year attractions to home-town girls.

Bert Sanford, president of Drew Theatres, takes display space in the *Trentonian* to pledge his personal guarantee of attractions and new policy at the State theatre, Trenton.

Al Perkins wires from Midland, Ontario, that the local paper is putting on a special fanfare for their manager of the Roxy theatre, as Quigley Award winner for the fourth quarter of 1951.

Lou Cohen and his assistant Norm Levinson, putting their best foot forward in the exploitation of "Invitation" at Loew's Poli theatre, Hartford, Conn., in competition for MGM's "Promotion of the Month."

George Snyder introduces himself as the new manager of Schine's Paramount theatre, Syracuse, and becomes a member of the Round Table with promise of his showmanship.

Rufus C. Neas, manager of the Salem theatre, in Salem, Virginia, giving guest tickets to those who can name all the stars in a preliminary ad for "Starlift."



"Quo Vadis" played eleven weeks at Loew's Warfield theatre in San Francisco, and here's how Boyd Sparrow arranged his lobby signs, giving notice that "Quo Vadis" was leaving Tuesday—with the house staff standing at attention to welcome back all of the regular patrons who had been necessarily absent for three months of continuous playing time.

"Viva Zapata!" socking them in Spanish-language newspapers in New York, "El Diario de Nueva York" plugging the picture at the Rivoli in strategic circulation locations throughout the city.

Ray E. Levegue, manager of the Albert theatre, Berlin, N. H., mounted a 24-sheet for "The Day the Earth Stood Still," so patrons walked through it to enter the theatre. It covered three sets of entrance doors and space between.

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., had "Red Skies of Montana" displayed on lobby mirrors and doors two weeks in advance.

Jack Mahon, of the Penn-Paramount Corporation, Wilkes-Barre, Pa., distributed nice red hearts as throwaway cut-outs to advertise "The Model and the Marriage Broker" on Valentine's Day.

Joe Boyle getting good publicity in a local by-line column for the highlights of 24 years in show business, including the opening of two Loew's theatres in Norwich, Conn., and the run of "Quo Vadis."

And Louis Davis, manager of the Will Rogers theatre, St. Louis, Mo., got a pat on the back in Bob Goddard's column in the *Globe-Democrat* for his participation in "The March of Dimes."

Lou Smithgal, owner-manager of the Ri-alto theatre, Canton, Pa. (which is really our old home town), reporting more than \$200 in collections for "The March of Dimes"—amounting to over \$1 per seat.

Henry L. Needles' new Art theatre, Hartford, leading a string of similar theatres in New England in the booking of "The Browning Version" for class audiences.



National Pre-Selling 'Steel Town' In Detroit

The *Ladies' Home Journal* for February devotes almost all of its "Journal About Town" to the movies or the stage, and gives a nice boost to Anna Nagel and her producer husband, Herbert Wilcox, for their fine film, "The Lady With a Lamp," produced in England, in which Miss Nagel portrays Florence Nightingale. Judy Garland comes in for praise for her Palace Theatre engagement, which has showmen baffled in the search for her successor. And the editors say: "We went to see that notable play, 'Death of a Salesman' and the preview of the picture, with Frederick March, without finding out what Willie Loman, the salesman, carried about in those sample cases. We wired our question to Arthur Miller, the author, who should know, and this was his reply, a poem: 'Nuts, bolts, shoes and pins; dynamos, church bells, pipes and skins; and on the bottom, covered by all, himself, for sale.'" It rhymes with grim.

The biggest tom-tom beating in months will sound off the opening of John Huston's Technicolor adventure drama "The African Queen" at the Capitol theatre in late February. Mori Krushin, exploitation director for United Artists, Lige Brien, special events director, and assistant Eddie Dowden, Jr., are setting the pace, with everything imaginable tossed into the promotion pot. Pretty models will give away 10,000 envelopes along Broadway, each containing a genuine diamond or a reasonable facsimile. It's the first time for this stunt on Broadway. Jack Goldstein, for years identified with key advertising posts, has been named by Max E. Youngstein, Vice-president of U. A., as special national exploitation representative. A special kit, to support the \$400,000 advertising budget, will be included. Bantam Books will issue a special 25c edition of the C. S. Forester adventure novel.

Rusks Fifth Avenue store has followed its cooperative advertising of "The Model and the Marriage Broker," which was so prominent last month, with a new campaign based on "Viva Zapata!" which opened at the Rivoli last Thursday. The bulk of the advertising broke in the metropolitan newspapers on Sunday, February 10th, and will be followed with a direct-mail campaign to fashion editors and reporters in New York and Philadelphia where Rusks has stores. More than 200 leading merchandisers and fashion representatives saw "Viva Zapata!" at a special preview in New York, and were provided with special kits of promotional material, detailing its application throughout the country. The guests viewed displays of Fashion Craft jewelry keyed to the picture. Kay Windsor Frocks will blanket the fashion trades coast-to-coast with their merchandising tieup with "Viva Zapata."

Wade H. Nichols, editor of *Redbook*, will present the magazine's 13th Annual Movie Award to Metro-Goldwyn-Mayer for four outstanding films of the past year, on February 29th. The presentation will be part of the Mario Lanza radio broadcast, by courtesy of Coca-Cola, the sponsors, and Dore Schary, vice-president in charge of production at the MGM studios, will accept the Silver Cup. Mario Lanza's "Great Caruso" together with "Show Boat," "An American in Paris" and "Quo Vadis" will be honored. The magazine gives praise editorially to other MGM pictures of the past season, notably "Red Badge of Courage," "Go For Broke," "Magnificent Yankee," "Angels in the Outfield" and "Father's Little Dividend." In two previous years the Silver Cup Award has gone to Darryl Zanuck and the Twentieth Century-Fox studio. *Redbook's* "Picture of the Month," announced in the March issue, is Paramount's "The Greatest Show on Earth."

Six Governors of New England states have "commanded" Walt Disney and his wife to attend the "Snow White" Coronation Ball at the Somerset Hotel in Boston on February 23rd, under the sponsorship of the Woman's City Club. The "command" scroll is signed by Governors Paul A. Dever of Massachusetts; Frederick Payne of Maine; Lee Emerson of Vermont; Sherman Adams of New Hampshire; Dennis Roberts of Rhode Island and John E. Lodge, of Connecticut. Terry Turner, RKO Radio director of exploitation, arranged the ball and tied it in as promotion for Disney's "Snow White and the Seven Dwarfs" which is being reissued in this month. The ball will culminate the search for winners in the contest to find "Snow White"—"Prince Charming" and "The Most Popular School-Teacher in New England." Talent winners will receive a free trip to England with the winning school teacher as their escort.

Effective with its March issue, *Good Housekeeping* is extending its motion picture reviewing service to include a new feature titled "Recommendations of the Month."

Recommended pictures will break down into three categories, embracing films endorsed for adults, children and the whole family. Walt Disney Productions walks off with the children's recommendations for March with "Snow White and the Seven Dwarfs," "Olympic Elk" and "Lambert the Lion." Recommended for adults are "Death of a Salesman," Columbia, and "The African Queen," United Artists. For the whole family the recommendations are "The Greatest Show on Earth" and "Sailor Beware," Paramount; "Bend of the River" and "Battle of Apache Pass," Universal-International.

For the first time in the twenty-year history of the magazine, *Esquire* will devote its front cover to a motion picture star. The April issue, on the stands March 7th, will carry a full color portrait of Elizabeth Taylor by Phillippe Halsman, well known photographer. Additionally, there will be several pages of other pictures of the MGM star and an article with credit to "Ivanhoe," which is Miss Taylor's newest picture, to be released later in the year.

Holiday magazine for March, giving "Death of a Salesman" its top billing as the picture of the month, says: "A great stage play becomes a greater motion picture."

Editors of 1700 leading house organs in the United States have received unusual promotional material for Paramount's "Greatest Show on Earth." Each letter contains page proofs of three different house organ layouts that are available, and stamped and addressed envelopes asking editors to indicate the kind of material they would like to receive from Paramount.

Worthy of welcome by film industry is a special picture story in the current "Americana Number" of *Vogue*—"13 of Hollywood's Creative Brains"—written by Allene Talmei, and illustrating the honors deserved by George Stevens, the director of "A Place in the Sun"; Leon Shamroy, color photographer of "David and Bathsheba"; Loren L. Ryder, head of Paramount's sound department; George Antheil, composer of the music for "The Sniper"; Barbara McLean, film editor of "All About Eve"; Alfred and Elma Milotte, photographers of "Beaver Valley"; Harold Stradling, photographer of "Streetcar Named Desire"; Alex North, composer of the music for "Death of a Salesman"; and Stephen Busustow, Robert Cannon, Ray Sherman and T. Hee, four who made "Gerald McBoing-Boing." It's something for a magazine to recognize "Americana" in the movies.

The world premiere of Universal's "Steel Town" will take place March 13th at the Palma theatre in Detroit, a United Detroit Theatre, with Alice Gorham, Quigley Grand Award winner for 1948, in action. We know Alice, and she always gets results in her job as "Director of Ticket Sales" for United Detroit Theatres.

Ann Sheridan, Howard Duff and John Lund will be on from Hollywood, and more than 3,000 Kaiser-Frazer dealers from coast to coast will participate, with things coming out of the feed box in Detroit. "Mr. and Mrs. Steel Town" will be selected as part of the premiere, launching this promotion nationwide. An elaborate program for the Kaiser-Frazer employees at Willow Run has been arranged. All radio, press and wire services will know about the opening.

On a national basis, five "Henry J." cars will be awarded to exhibitors for the best campaigns following the Detroit pattern. These will be based on five promotions in five population classifications, to give opportunity to smaller situations. Both Kaiser-Frazer and Universal are putting out campaign books for their dealers and playdates. Kaiser-Frazer will boost the premiere in all its national, regional and local advertising across the nation.

Henry J. Kaiser, personally, is so interested in the idea that he has increased the amount of prizes to be awarded.

School Paper Praises Author of "Quo Vadis"

"Red and White"—the glossy paper issue of the Norwich Free Academy at Norwich, Conn.—gave Polish classes at the academy a special introduction to "Quo Vadis" with a front-page editorial comment on the picture and its author, Henry Sienkiewicz. The Polish classes are taught by the Rev. Alfred J. Sienkiewicz, which makes the tieup effected by manager Joe Boyle of Loew's Poli theatre, all the more remarkable. Many towns have big Polish populations, but few can dig up a relative of the author of "Quo Vadis" and get a piece on the front page of such an attractive college publication.

"Neither Rain Nor Snow—"

Chicago was buried in 14 inches of snow, so Hugh S. Borland put a crew at work in his vicinity shoveling snow from crossings and away from fire hydrants, with appropriate credit to his friendly neighborhood theatre.

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FingersPoint Selling Approach Promotion

20th Century-Fox's "Five Fingers" which opens at the Roxy this week, started off with a sensational exploitation tieup that may be duplicated in a lot of cities. Headed by United Press, Associated Press and International News Service, for the benefit of the wires, a flock of "espionage" agents have been "casing" New York, to prove that the city is highly vulnerable, under the auspices of the Sixth Annual Critique of the Mystery Writers of America. A panel of experts, a U. S. Army Intelligence Officer, and a battery of reporters for press, radio and television, assembled to supervise the infiltration of the city's defenses.

It was disclosed that aerial maps of the city, as authentic as any military equipment, could be bought in photographic stores for less than \$10. Svea Gruenfeld, a German beauty who grew up in the anti-Nazi Berlin underground, proved that she could operate as a spy in night clubs and restaurants. Sirena, an Italian entertainer, who exposed efforts to sabotage American war plans in Italy, revealed how successful she might be operating in the metropolis of the western world. Two other "agents"—a 1946 "Miss America" and an Army captain who headed Arab spy patrols—proved they could operate here without interference.

Supplementary reports of the coverage of New York, as a vulnerable city, were given on important radio and television shows, and quoted by John Cameron Swayze, television newscaster, as evidence of the "greatest spy picture of all time."

French-Canadians Have Words for Promotion

Marcel Desjardins, manager of the Rex theatre, St. Jerome, Quebec, sends us samples of his programs and throwaways, and we learn about current attractions in this manner: "An American in Paris" is *beaucoup plus de gens recommandent, Le Chef D'Oeuvre Musical de 1951*—and "The Magic Carpet" is described as *"L'histoire amusante d'un chien qui alla voir un médecin à propos d'une jeune fille."* (Gee, they sound better than they do in English!)

Memory Test for Promotion

Tommy Lee, manager of the Harris theatre, Warren, Ohio, running a neat contest to name Tyrone Power's leading ladies in 10 previous pictures as promotion for "I'll Never Forget You."

FILMACK	MAKES BETTER
MAKES FASTER	SPECIAL
TRAILERS	TRY US AND SEE!
CHICAGO 1327 S. Wabash NEW YORK 630 Ninth Av	

BEND OF THE RIVER—Universal-International. In color by Technicolor. The greatness, the glory, the fury story of the untamed Northwest frontier. The great Columbia River portage! The gun-rule of gold-mad Portland. The icy terror of Mt. Hood! The mutiny of the river renegades! The Shoshone ambush! 24-sheet and all paper contains the art for necessary marquee and lobby display. The herald keys the campaign with the atmosphere of historical adventure in this fascinating setting. Window card rates extra attention. Newspaper ad mats range up largely to the over-sized, but you can find your choice in smaller dimensions. Several full page mats are for premiere purposes or where the producer will share advertising costs. But they are very attractive; this picture packs a wallop in advertising theme. Folks who like "Winchester 73" will go for this one, with enthusiasm. The combination of drawing and halftone in the newspaper ads will give you a new advertising style for this one attraction. It's so different in comparison with your usual stuff. Try for at least one smash ad in large size. But you will get the theme in 3-column width and smaller. There's a set of 8x10 Technicolor stills from National Screen. And a glorified trailer—a "Five Minute Exploitation Film in Technicolor"—in addition to regular trailers.

INVITATION — Metro-Goldwyn-Mayer. Millions who read the story in "Cosmopolitan" magazine, now thrill to MGM's sensational picturization! When a ruthless, feline woman and a fragile, pampered heiress fight for a man, it becomes a drama of borrowed love. "Invitation" is the first picture to be specified as subject matter for "The Promotion of the Month" in MGM's new contest for showmen. You have until the end of May to get in your campaigns in this contest. The MGM cash prizes amount to \$1000 a month, divided between seven winners, with the top prize \$500. The Director of the Round Table is one of the industry judges. The 24-sheet and other posters accent the triangle, which is the story theme. You can use this style, which recurs in all the newspaper ad mats, for your basic approach. Some of the newspaper ads have a touch of "invitation" that may suggest further development, such as the display of an invitation, formal, which leads to the situation, informal. MGM are offering substantial awards for your ingenuity and cleverness in picturing this "invitation" as a matter of selling approach, and we're interested in seeing how well you do it. Boy-and-girl "date cards" and "invitation" ideas should be automatic in your planning for this picture. We surmise that J. P. Harrison of the Campus theatre, Denton, Texas, has one of his typical college community stunts, hatching at this very moment.

SNOW WHITE and the SEVEN DWARFS —Walt Disney-RKO Radio Picture. In color by Technicolor. One of the Great Pictures of All Times! More than an outstanding motion picture—a thrilling experience in happiness! Glowing with color, ringing with songs that can never grow old. And an entirely new generation has come up to enjoy it. A new experience for showmen, a picture re-released, that is above and beyond any reissue the industry has ever known. It can set a new standard, establish new ideas of audience reaction, re-open doors that have been shut to films by a lost audience. The re-release will have the benefit of a national magazine and pre-selling campaign that outdoes the original issue. Disney and RKO exploitation experts in the field are giving "Snow White" a completely new handling, with gratifying results. 24-sheet and all posters are perfect Disney material for whatever art work you want to create for marquee and lobby display. The herald will be an awakener to the joys of "Snow White" for young and old, who didn't see the film or now want to see it again. Plenty of newspaper ad mats, and also, publicity mats that have hand-drawn Walt Disney characters for use. The "Gallery of the Dwarfs" on seven separate mats (should be on one) will work into co-operative ads and other newspaper use.

I WANT YOU—Samuel Goldwyn-RKO Radio. No three words ever meant so much to so many people. (Repetition of this one-line selling slogan constitutes the most effective selling approach for the picture. It appears in all advertising and all accessories, so make the most of the unusual. There are some scraps of dialogue from the picture which make appropriate captions for the repetitious heads of the leading characters, used in most advertising forms. These bits of dialogue tell something of the plot, which is sufficiently described as sexy.) 24-sheet and all posters carry but one illustration, in various sizes, the heads of four leading characters, two boys and two girls. The herald has a strong type line for a cover, "I Want You"—and the inside spread in the theme again. A set of single-column teasers has the same idea. A 3-column teaser has just the title and the slogan, in large type. Larger newspaper ads repeat the title three and four times, increasing the type size. There's no denying you can build up interest on the repetition of this theme. Some supplementary ad mats, probably the result of early runs, give the attractive people a little better display and make the title somewhat less prominent. Look at added mat No. 244 and 341, for example. They had an added selling line—"All the glowing magic of young love." The MPAA has sent out a 16-page letter, with the recommendation of the General Federation of Women's Clubs.

What the Picture did for me

Columbia

BORN YESTERDAY: Judy Holiday, Broderick Crawford—After reading all the good comments on this show, I had to play it, even though it was pretty old by the time I got around to it. I agree with the rest of the fellows 1947 that it deserved the award—plenty of entertainment here for any type of audience. Due to bad weather again, I didn't make money with it, but nothing does any good when the weather's against you. Columbia sold it to me very fairly. Played Tuesday, Wednesday, Thursday, January 22, 23, 24—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

EMERGENCY WEDDING: Larry Parks, Barbara Hale—Another nice little comedy from Columbia that pleased and drew average business. The terms were fair and the audience got a full quota of laughs. Played Tuesday, Wednesday, Thursday, January 29, 30, 31—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

FAMILY SECRET, THE: John Derek, Lee J. Cobb—Not bad as a serious courtroom drama, but greatly misrepresented in its advertising campaign. It was good to see Erin O'Brien Moore again, but on the whole there was nothing in it to sell tickets, and the few who fell for the sensational "lifetime of regret" advertising were certainly disappointed. Doubled sadly with "Behave Yourself." Played Sunday, Monday, January 20, 21—William Hayden, Vacaville Theatre, Vacaville, Calif.

MASK OF THE AVENGER: John Derek, Jody Lawrence—the same set, the same plot line, the same basic inadequacies. Technicolor helps, and the average fan seems satisfied with the action. But it seems the time, effort and money involved would call for a better end result. Just a weekend time killer. Doubled it with "Jungle Manhunt," which added little entertainment to the combination. Played Friday, Saturday, January 18, 19—William Hayden, Vacaville Theatre, Vacaville, Calif.

Lippert

G. I. JANE: Jean Porter, Tom Neal—If the report that Lippert has stopped making these things is true, it's the best industry news in a long while. Completely irrational, insane and unamusing. A thing like this can do more harm than good in any situation—a complete waste of time. Played Friday, Saturday, January 11, 12—William Hayden, Vacaville Theatre, Vacaville, Calif.

SKY HIGH: Sid Melton, Mara Lynn—Phew! I guess there's always one bad apple in every barrel, and this was mine. Lucky I had a strong co-feature, because most of the folks walked out about halfway through this supposed comedy. There is no comedy and Sid Melton's efforts tell flat. Usually Lippert makes pretty good small town product, but this was just "tripe" and not worth playing time. Played Tuesday, Wednesday, Thursday, January 29, 30, 31—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—The reviews on this picture were not too good but we did about 15% of average business and all comments were favorable. Even my wife—who hates westerns—enjoyed the picture. Small town and farm patronage. Played Sunday, Monday, January 27, 28—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

EXCUSE MY DUST: Red Skelton, Sally Forrest—I was a little afraid of this Technicolor musical comedy for my situation, but it proved to be a very good picture and everyone was pleased. The singing is good, comedy up to Skelton's par and it has one sizzling dance number that "het" up the place. As usual, Metro's pictures seldom fail to bring in the business. Played Sunday, January 20—Pat Fleming, Gail Theatre, Round Pond, Ark.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

EXCUSE MY DUST: Red Skelton, Sally Forrest—One of the best pictures played during the past year. Very well received by a 158% box office score. Played Sunday, February 3—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

LAW AND THE LADY, THE: Greer Garson, Michael Wilding—Worst picture ever to play my theatre. Metro has some good ones, but this is the worst. If they have any more like this, I hope the salesman has a flat tire and is unable to sell me. Pass this one up—you'll never be sorry. Small town and rural patronage. Played Wednesday, Thursday, January 30, 31—William Fried, Atom Theatre, Heyworth, Ill.

RED BADGE OF COURAGE, THE: Audie Murphy, Bill Mauldin—Comments were varied on this picture; some liked it and some did not, while some complained on the shortness of it (only 67 minutes). I tried to tie this in with the school as the book is well known to most high school students, but it did not have much appeal for them, in spite of the realistic war scenes of battle between the "Yanks" and the "Rebs." Suggest you double feature it if you can buy it right. Played Sunday, Monday, February 3, 4—L. Roche, Vernon Theatre, Vernon, Fla.

SHOW BOAT: Kathryn Grayson, Howard Keel—Another top picture we will certainly recommend to any theatre operator. We had about everything under the sun to buck us in the way of competition—and still played to better than a 130% box office score. Played Saturday, February 9—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

TERESA: Pier Angeli, John Ericson—Not a big picture but should do well, being a down to earth story—real in many cases. Enjoyed by all who came. Small town and rural patronage. Played Wednesday, Thursday, February 6, 7—William Fried, Atom Theatre, Heyworth, Ill.

Monogram

ELEPHANT STAMPEDE: Johnny Sheffield, Donna Martell—Just another good kid picture. Did regular business in this small town. Played Friday, Saturday, February 1, 2—Tom Poulos, Paonia Theatre, Paonia, Colo.

CASA MANANA: Robert Clarke, Virginia Welles—A good picture for a double bill. Good comedy with lots of laughs. Did regular business in this small town. Played Friday, Saturday, February 1, 2—Tom Poulos, Paonia Theatre, Paonia, Colo.

GHOST CHASERS: Leo Gorcey, Huntz Hall—Very good Bowery Boys series that pleased average business. That comment sums up the show, but personally I get a kick out of seeing a bunch of guys almost as old as I am trying to act like a bunch of kids! Wonder when they'll be able to collect old age pensions? Seriously, though, this little-heralded series has put lots of money into the pockets of yours truly and many more like me, so good luck to them! Played Friday, Saturday, January 25, 26—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Paramount

BRANDED: Alan Ladd, Mona Freeman—An excellent picture with an absorbing plot. In my estimation this is one of Alan's best. The picture drew well in spite of freezing weather. (Yes, it gets cold down here in northwest Florida.) The color is beautiful and the show is tops. A few more like this and

Ladd will be tops again, where he should be. Mr. Ladd, how's about an autographed picture for our lobby? Played Sunday, Monday, January 20, 21—L. Roche, Vernon Theatre, Vernon, Fla.

HERE COMES THE GROOM: Bing Crosby, Jane Wyman—An excellent picture that you can make some money on if you can get them in, but with a poor title and lost customers from other Crosby pictures, we just couldn't get them in. Played Sunday, Monday, January 20, 21—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

MOLLY: Gertrude Berg, Phillip Loeb—Doubled with "Gunplay," a Tim Holt western, to the lowest Friday, Saturday gross in a year. We passed it up when offered to us at top rental, also later at second allocation, but when finally it was offered at the minimum rental for double feature, we lost, and how! Played Friday, Saturday, February 1, 2—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

PASSAGE WEST: John Payne, Arlene Whelan—Super Technicolor western that pleased all who attended. Plenty of action and suspense to hold audience's breath, and that's what action fans like. Very good for any action house. Small town and rural patronage. Played Friday, Saturday, February 8, 9—William Fried, Atom Theatre, Heyworth, Ill.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor, Shelley Winters—Heavy drama, good acting, a good picture which held up well. Did average business in this small town. Played Sunday, Monday, Tuesday, February 3, 4, 5—Tom Poulos, Paonia Theatre, Paonia, Colo.

RHUBARB: Ray Milland, Jan Sterling—Good! With more publicity about the cat, it could go places. Paramount is to be commended on its subtle way of showing up the defects of television in the picture. Played Sunday, Monday, February 3, 4—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

THAT'S MY BOY: Dean Martin, Jerry Lewis—Strictly silly, but that's what the public wants—something to give them a good laugh and make them forget their troubles. Sunday was good, but Monday had because of basketball at school. Be sure and play by all means. Played Sunday, Monday, February 3, 4—William Fried, Atom Theatre, Heyworth, Ill.

THAT'S MY BOY: Dean Martin, Jerry Lewis—O. K., but not pulling like the first ones did. Maybe it's the times, since all pictures are off. Played Tuesday, Wednesday, Thursday, January 1, 2, 3—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

RKO-Radio

BEHAVE YOURSELF: Shelley Winters, Farley Granger—After the build-up in the advertising, those who dared to come out were pleased, but didn't see what they expected to. Had more walk-outs than usual. Played Sunday, Monday, Tuesday, January 27, 28, 29—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

BEHAVE YOURSELF: Farley Granger, Shelley Winters—The only thing funny about this so-called comedy is the strange reason it was thought to be amusing in the first place. Neither star is adept at light comedy, and their frenzied efforts to evoke laughter are painful to watch. As photographed, Shelley looks old enough to be Farley's mother, while he of the luscious lips should be doing anything but acting. Played Sunday, Monday, January 20, 21—William Hayden, Vacaville Theatre, Vacaville, Calif.

GUNPLAY: Tim Holt, Joan Dixon—Tim Holt is fast (Continued on opposite page)

(Continued from opposite page)

becoming one of the western favorites around here, but that is due at least in part to his side-kick, Rich and Martin. The entertainment is about the same as all the rest, and I enjoyed average business even with poor weather. It seems this is one of the very few types of pictures RKO makes that I profit with. Played Friday, Saturday, January 25, 26.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

HAPPY GO LOVELY: David Niven, Vera-Ellen.—With bad weather on both nights, it's hard to form any kind of opinion this color musical comedy. Comments from the 85% patronage were good, and although I just about broke even, I still have to say that I liked the show. My gripe is that, as usual, the trailer shows all the musical numbers and no comedy scenes. Trailers of this sort must be made for cities, for they don't help at all in small towns. Played Sunday, Monday, January 23, 24.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

RIO GRANDE PATROL: Tim Holt, Jane Nigh.—A little below par for Tim Holt, but it will please the horse opera fans. It did average business. Played Friday, Saturday, February 1, 2.—Pat Fleming, Gail Theatre, Round Pond, Ark.

THING, THE: Kenneth Tobey, Margaret Sheridan.—We played it plenty late, but it grossed above average. It will "scare" your patrons, but they will like it. Small town and farm patronage. Played Wednesday, Thursday, January 23, 24.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

TWO TICKETS TO BROADWAY: Tony Martin, Janet Leigh.—Approached this skeptically after several bad reviews and reports. It's a matter of personal opinion, however. I found it very entertaining and lovely to look at. A little bit of everything and not too much of anything, including plot. Everyone seemed to relax and enjoy it. Corny and not much that's new—but so what, it's fun! Played Sunday, Monday, January 13, 14.—William Hayden, Vacaville Theatre, Vacaville, Calif.

Republic

HONEYCHILE: Judy Canova, Eddie Foy, Jr.—Figured this one to be strictly for the birds, but received a pleasant surprise in better than average business, plus exceptional audience response. Trucolor of the best quality complemented the production beautifully. Canova still dishes out the corn in her own delightful style. Small town and rural patronage. Played Friday, Saturday, February 8, 9.—Robert Retzer, Sanger Theatre, Sanger, Calif.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward.—Played at regular admissions. Very well liked. Better than usual box office. Peck does a remarkable bit of acting. Played Sunday, Monday, February 3, 4.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

DAY THE EARTH STOOD STILL, THE: Michael Rennie, Patricia Neal.—This supernatural picture of a flying saucer from another world gave me the best business in weeks. I think it's a small town natural. It's not too cheaply made, and it's interesting from start to finish. No one left the theatre during the performance, and when they don't walk out here, it's one heck of a good picture. Played Sunday, January 2.—Pat Fleming, Gail Theatre, Round Pond, Ark.

LET'S MAKE IT LEGAL: Claudette Colbert, Macdonald Carey.—As amusing as escapism entertainment can be. Doubled with the right vehicle, it should satisfy anyone who wants to chuckle over well worn but still funny marital situations. The cast is smooth and competent, and everyone—including the audience—seemed to be having fun. Played Sunday, Monday, January 13, 14.—William Hayden, Vacaville Theatre, Vacaville, Calif.

United Artists

BOY FROM INDIANA: Lon McCallister, Lois Butler.—A good picture which we well liked here. We would like to have more of Lois Butler's singing. Fair crowd. Small town patronage. Played Wednesday, Thursday, February 6, 7.—Tom Poulos, Paoia Theatre, Paoia, Colo.

HOODLUM, THE: Lawrence Tierney.—This is an excellent little feature for the lower half of your Friday-Saturday double bill. As the warden says in the beginning of the picture, the hoodlum is our worst public menace, and this angle could and should be exploited to the fullest—think it will pay off. Used with Tim Holt's "Rider from Tucson," which is a honey of a western. Try 'em! Played Friday, Saturday, February 8, 9.—I. Roche, Vernon Theatre, Vernon, Fla.

Universal International

CATTLE DRIVE: Joel McCrea, Dean Stockwell.—Very satisfactory weekend attraction. Has all the tried and true outdoor ingredients, plus a pleasant, easy going approach to the usual "spoiled brat" routine.

Short Product in First Run Houses

NEW YORK—Week of Feb. 18

CAPITOL: Whose Kitten Who... Warner Bros.
Memories of Famous Hollywood

Comedians Columbia
Feature: African Queen United Artists

CRITERION: Cavalcade of Broadway Columbia

Head to Mouth Columbia
Feature: On Dangerous Ground RKO Radio

GLOBE: Vegetable Vaudeville Paramount
I Cover Everglades Paramount

Feature: When Worlds Collide Paramount

MAYFAIR: Paris—New York... Warner Bros.
Feature: Sailor Beware Paramount

time. Technicolor helps immensely and there are some beautiful scenes involving a black stallion. Played Friday, Saturday, January 11, 12.—William Hayden, Vacaville Theatre, Vacaville, Calif.

CIMARRON KID, THE: Audie Murphy, Beverly Tyler.—Audie is climbing fast to the top in popularity. This picture went over big with personal appearance of the stars in our two biggest cities and a saturation play-off. Without this it would only rate program playing time. Played Tuesday, Wednesday, Thursday, January 15, 16, 17.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

COMIN' ROUND THE MOUNTAIN: Bud Abbott, Lou Costello.—We did not attempt to force this on our Sunday-Monday patrons as we have before. Our Friday-Saturday patrons enjoyed it immensely, and were thoroughly pleased. Did much better than usual at the box office. Played Friday, Saturday, February 8, 9.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

DESERT HAWK: Yvonne De Carlo, Richard Greene.—A very good Arabian Nights type of picture in beautiful Technicolor. I did average weekend business with it, too, which was surprising, due to the fact that I usually play westerns on weekends. So I don't think any small town can go wrong here. Played Friday, Saturday, January 18, 19.—Pat Fleming, Gail Theatre, Round Pond, Ark.

GOLDEN HORDE, THE: David Farrar, Ann Blyth.—Too much costume, too much running down corridors—but the action fans eat it up. Played Sunday, Monday, January 13, 14.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

LADY FROM TEXAS, THE: Mona Freeman, Howard Duff, Josephine Hull.—Carrying on Josephine Hull's scatter-brained performances of "Arsenic and Old Lace" and "Harvey," she still provides many a laugh and tear. But the picture is too light to stand alone, and none of the cast made a dime at the box office. Doubled with "Iron Man" for a low mid-week gross. Played Tuesday, Wednesday, Thursday, January 15, 16, 17.—William Hayden, Vacaville Theatre, Vacaville, Calif.

Warner Bros.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo.—An expensively made sea adventure picture of the early days of the British Navy, and it's in beautiful Technicolor. This is a swell sea picture, but it seems like costume pictures fail me every time at the B. O. Business below normal, though everyone who came enjoyed it. Technicolor sure makes Virginia Mayo easy to look at too! Played Sunday, February 3.—Pat Fleming, Gail Theatre, Round Pond, Ark.

COME FILL THE CUP: James Cagney, Phyllis Thaxter.—This misfires, but dynamic Cagney still manages to instill some life in a corpse-like drama. Rather sordid and often unbelievable. It runs too long and qualifies more as a moral lecture than as entertainment. Doubled with "Remoin in Reno," which turned out to be the picture on which they commented favorably. Played Tuesday, Wednesday, Thursday, January 8, 9, 10.—William Hayden, Vacaville Theatre, Vacaville, California.

I WAS A COMMUNIST FOR THE F. B. I.: Frank Lovejoy, Dorothy Hart.—We did not do outstanding business on this picture, but it is one of the best that I have seen in a long time. Every American should see it. You will be doing your community a big service if you play it. Sell it big, recommend it, guarantee it. Played Wednesday, Thursday, January 16, 17.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

JIM THORPE—ALL AMERICAN: Burt Lancaster, Phyllis Thaxter.—When they picked Burt Lancaster to portray America's greatest athlete, they knew what they were doing—no one could have portrayed Thorpe any better. This is more than a short story; it has drama and human interest and a real punch. Business was above average and there were many good remarks. Played Sunday, Monday, February 3, 4.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

PARAMOUNT: Winter Holiday... RKO Radio
Screenliner RKO Radio
America's Singing Boys Columbia
Candid Camera Columbia
Feature: A Girl in Every Port RKO Radio

RIVOLI: Woody Woodpecker (Time Gallops On) Universal
Feature: Viva Zapatal 20th-Fox

ROXY: Prehistoric Perils 20th-Fox
Feature: Phone Call from a Stranger 20th-Fox

WARNER: Gift Wrapped Warner Bros.
Land of the Trembling Earth... Warner Bros.
Feature: Retreat Hell! Warner Bros.

STRANGERS ON A TRAIN: Farley Granger, Ruth Roman.—As I expected, this super mystery thriller fell flat in Juneau. Business was a puny 80% and I didn't even break even. But in order to keep all of the patrons happy, you've got to give them a little bit of everything. During the matinee I had half of the kids out in the lobby, and even the oldsters confessed to having the shivers through most of this drama about an insane killer! Played Sunday, Monday, January 27, 28.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Shorts

Paramount

SKI-LARK IN THE ROCKIES: Spotlights—Very good, especially for ski country like Vermont.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

RKO-Radio

HERE COMES THE BAND: Pathe Special—Excellent 18 minute subject with University of Michigan band—many favorable comments.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

TRAILER TRAGEDY, A: Edgar Kennedy Series—Sorry to hear of Edgar Kennedy's passing on, but he's still making people laugh.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

RIDE, COWBOY RIDE: Technicolor Special—Excellent, with beautiful color and nice music. Good for any time.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

ROYAL RODEO, THE: Technicolor Special—A well made Technicolor short with John Payne and Scotty Beckett, concerning the adventures of a boy king and a western hero in a mythical European kingdom. This isn't too heavy and didn't cause any comment either way, but is O. K. for a filler.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Mills Music Gets RKO Film Music Rights

RKO Radio Pictures and Mills Music, Inc., largest independent music publishing company in America, have signed a long term agreement granting Mills exclusive publishing rights to all background music used in RKO films and films released by RKO other than Walt Disney product. The contract, providing RKO music with worldwide representation, was worked out by C. J. Tevlin, vice-president in charge of RKO studio operations, and Irving Mills, and is retroactive to 1950. It also provides Mills international publishing and foreign royalty rights to all background music.

Buys Exeter, Calif., House

Barney Gurnette, owner of the Clovis theatre, Clovis, Calif., has purchased the Exeter theatre, Exeter, Calif., from the Exeter Amusement Corporation.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 4,793 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	25	83	15	1	—
Adventures of Capt. Fabian (Rep.)	—	—	4	1	1
An American in Paris (MGM)	12	39	24	21	8
Angels in the Outfield (MGM)	1	11	45	38	9
Anne Of the Indies (20th-Fox)	—	8	23	24	10
Bannerline (MGM)	—	—	3	4	16
Barefoot Mailman, The (Col.)	3	11	11	—	1
Behave Yourself (RKO Radio)	—	5	29	23	12
Bend Of the River (U.I.)	4	—	3	—	—
Blue Veil, The (RKO Radio)	18	46	16	1	—
Bright Victory (U.I.)	—	2	6	4	6
Callaway Went Thataway (MGM)	2	4	13	9	4
Cave Of the Outlaws (U.I.)	1	5	4	3	3
Christmas Carol, A (U.I.)	—	—	3	—	4
Chisaron Kid, The (U.I.)	—	23	1	1	1
Close To My Heart (W.B.)	—	14	29	13	4
Come Fill the Cup (W.B.)	—	—	7	15	23
Crosswinds (Para.)	1	12	23	7	2
Darling, How Could You! (Para.)	—	1	—	15	11
David and Bathsheba (20th-Fox)	49	14	3	1	—
Day the Earth Stood Still, The (20th-Fox)	2	22	37	34	7
Decision Before Dawn (20th-Fox)	—	1	7	9	2
Desert Fox, The (20th-Fox)	4	31	40	16	2
Detective Story (Para.)	1	14	15	8	2
Distant Drums (W.B.)	22	20	16	1	—
Double Dynamite (RKO Radio)	—	—	2	14	11
Drums In the Deep South (RKO Radio)	—	3	9	6	3
Elopement (20th-Fox)	—	9	14	14	1
Five (Col.)	—	2	3	—	—
Fixed Bayonets (20th-Fox)	1	5	14	9	1
Flame of Araby (U.I.)	—	10	4	9	—
Flight to Mars (Mono.)	2	2	3	2	1
Force of Arms (W.B.)	—	6	35	35	14
Fort Defiance (U.A.)	—	4	10	—	—
Girl On the Bridge (20th-Fox)	—	—	—	3	2
Golden Girl (20th-Fox)	—	5	26	47	15
Golden Horde, The (U.I.)	1	9	23	28	9
Harlem Globetrotters (Col.)	1	1	1	2	—
Here Comes the Groom (Para.)	17	36	40	9	19
Honeychile (Rep.)	1	6	6	2	4
Hong Kong (Para.)	—	1	5	3	—
Hotel Sahara (U.A.)	—	—	2	2	2
I'll Never Forget You (20th-Fox)	—	—	11	5	3
I'll See You In My Dreams (W.B.)	8	16	28	1	1
It's A Big Country (MGM)	1	—	1	6	—
Japanese War Bride (20th-Fox)	—	—	4	—	—

	EX	AA	AV	BA	PR
Jim Thorpe—All American (W.B.)	—	6	29	33	9
Journey Into Light (20th-Fox)	—	—	1	4	4
Lady And the Bandit, The (Col.)	—	—	1	—	7
Lady From Texas, The (U.I.)	—	1	18	12	4
Lady Pays Off, The (U.I.)	—	2	5	12	2
Lavender Hill Mob, The (U.I.)	5	1	2	—	—
Let's Make It Legal (20th-Fox)	—	2	15	23	10
Light Touch, The (MGM)	—	—	2	4	5
Little Egypt (U.I.)	1	8	22	10	11
Love Nest (20th-Fox)	—	1	12	21	27
*Magic Face, The (Col.)	—	—	4	1	1
Man In the Saddle (Col.)	2	4	7	3	3
Man With a Cloak (MGM)	—	1	1	15	23
Millionaire For Christy, A (20th-Fox)	—	4	12	40	19
Mob, The (Col.)	—	4	11	22	4
Model And the Marriage Broker, The (20th-Fox)	—	—	7	3	2
Mr. Belvedere Rings the Bell (20th-Fox)	9	17	33	40	10
Mr. Imperium (MGM)	—	—	4	6	21
My Favorite Spy (Para.)	8	13	19	5	—
*Never Trust a Gambler (Col.)	—	—	—	1	3
No Highway In the Sky (20th-Fox)	—	1	7	26	25
Painting the Clouds With Sunshine (W.B.)	1	30	48	44	3
Pandora & the Flying Dutchman (MGM)	—	5	9	1	—
People Against O'Hara (MGM)	1	3	11	44	17
People Will Talk (20th-Fox)	1	17	36	39	5
*Pickup (Col.)	—	14	7	4	7
Place In the Sun, A (Para.)	14	51	21	2	—
Racket, The (RKO Radio)	5	13	11	6	18
Raging Tide, The (U.I.)	—	1	3	11	4
Red Badge of Courage, The (MGM)	—	5	12	8	6
Reunion in Reno (U.I.)	—	1	4	3	13
Rhubarb (Para.)	—	11	31	26	7
Rich, Young and Pretty (MGM)	2	31	60	28	2
Room For One More (W.B.)	4	4	—	—	—
Sailor Beware (Para.)	8	1	—	—	—
Saturday's Hero (Col.)	—	17	29	20	7
Secret Of Convict Lake, The (20th-Fox)	4	19	19	8	1
Silver City (Para.)	—	4	18	8	3
Slaughter Trail (RKO Radio)	—	—	6	8	6
Starlift (W.B.)	3	28	42	18	5
Strange Door, The (U.I.)	—	—	—	4	1
Streetcar Named Desire, A (W.B.)	9	3	—	1	—
Strip, The (MGM)	1	—	25	23	13
Submarine Command (Para.)	—	8	18	14	6
Sunny Side Of the Street (Col.)	—	5	10	5	—
Tall Target, The (MGM)	—	5	7	7	13
Tanks Are Coming, The (W.B.)	1	17	35	18	23
Tembo (RKO Radio)	4	—	—	—	—
Ten Tall Men (Col.)	—	22	7	—	—
Texas Carnival (MGM)	17	65	18	—	—
That's My Boy (Para.)	47	45	20	7	—
Thunder On the Hill (U.I.)	—	3	16	10	11
Tomorrow Is Another Day (W.B.)	—	—	6	9	8
Too Young to Kiss (MGM)	4	46	40	5	—
Two Tickets to Broadway (RKO Radio)	1	17	35	5	—
Unknown Man (Formerly Behind the Law) (MGM)	—	—	—	7	5
Warpeth (Para.)	—	2	48	18	6
Weekend With Father (U.I.)	—	4	9	10	1
Well, The (U.A.)	—	5	2	2	3
Westward the Women (MGM)	8	28	4	—	—
When Worlds Collide (Para.)	1	6	23	18	16
Wild Blue Yonder (Rep.)	9	10	11	8	—
You Never Can Tell (U.I.)	—	1	4	4	7

The Product Digest

With A Song in My Heart

20th-Fox—Jane Froman's Story

Make way for one of the towering musicals of the year. It might as well be set down at the very outset: "With A Song in My Heart" embodies all the essentials of a smash at the box office, no matter where. It is warm enough, appealing and moving enough, song-laden enough to capture the interest and the emotions of the millions who eventually will see it.

This is the attraction based on the life of Jane Froman and, according to her, a close pattern of the way it was. Aside from the opening and final scenes, brief in themselves, the treatment is in the device of a single flashback encompassing the highlights of one of the most interesting—and courageous—stories in contemporary entertainment history. That story has been widely publicized and probably does not require a re-telling.

The story opens in Cincinnati where Susan Hayward, counterpart for the real-life Miss Froman, breaks into radio with the assistance of Don Ross, played by David Wayne, who falls in love, takes command of her career and successfully parlays it into a national success. Eventually they marry, the inference being that the singer is prompted more by gratitude than by love. Comes the war, the USO, the crash of the plane at Lisbon and the mangled leg and internal injuries which interrupted Miss Froman's career and led to a series of 25 operations over a period of years before this intrepid songbird was able to return to an active way of living. It took courage and determination and there was the need between these operations to return to work. But with a fortitude that has been reported far and wide, Miss Froman ultimately made the grade.

The crash in Lisbon had other results as well. There, the singer met John Burn, member of the crew on the disastrous flight. As her marriage with Wayne fades despite an apparently genuine desire on both their parts to hold it together, Miss Froman falls in love with Burn, portrayed by Rory Calhoun. Wayne gallantly steps out in the end and thereby clears the way for the love match. Prior to this, however, Miss Froman determines to finish what the Lisbon crash had interrupted and tours the lines behind the Western front as an entertainer of the wounded. Her final performance at a hospital base when she sings a medley of 11 songs, including such perennials as "America, the Beautiful"; "California, Here I Come," "Back Home in Indiana," "Dixie," "Chicago" and "Deep in the Heart of Texas" is a show stopper. If it doesn't knock audiences for a loop, there's no justice in this world.

There are approximately 30 songs all told and a series of reprises of such sure-fire musical staples as "Blue Moon," and, of course, a reiterated emphasis on the song from which the attraction is named. A main title, moreover, sets forth plainly and early that it is Miss Froman whose voice, familiar to uncounted millions, flows out of Miss Hayward's throat. Yet perhaps no greater critical acclaim to the

excellence of Miss Hayward's mimicry can be accorded than to observe that it requires only a smattering of these song numbers to seal the impression, that, actually, it is Miss Hayward who is singing. It is this reviewer's opinion that Miss Hayward gives her best of all performances in "With A Song in My Heart" and that, with it, she will establish herself as a star of a magnitude never before hers. All of the principals do very good work, moreover. Thelma Ritter, as Miss Froman's nurse and companion, carves another substantial notch in her professional gun. Wayne, as Ross, is first-class. Calhoun, with not too heavy a demand upon him, acquires himself admirably. Supporting players do justice to their roles.

Lamar Trotti, one of 20th-Fox's "double threat" men, wrote the script and produced. Walter Lang, a 20th-Fox reliable, directed. All that they've done—with the additional and immeasurable aid of Miss Froman's voice and a skilled staff of musicians, set designers, orchestrators and camera experts—is to turn out one of the outstanding musicals of the day and a piece of entertainment which will prove dynamite at the box office.

Seen at home office projection room. Reviewer's Rating: Excellent.—RED KANN.

Release date, April, 1952. Running time, 117 minutes. PCA No. 15375. General audience classification.

Jane Froman.....	Susan Hayward
Don Ross.....	David Wayne
John Burn.....	Rory Calhoun
Clincy.....	Thelma Ritter
Robert Wagner, Helen Westcott, Una Merkel, Richard Allan, Max Showalter, Lyle Talbot, Lell Erickson, Stanley Logan, Eddie Firestone, Frank Sully, George Olfman, Beverly Thompson	

Belle of New York

MGM—Song and Dance

One of the happy conclusions to be derived from this latest Technicolor musical in the Metro lineup is that Fred Astaire not only still has the nimblest dancing feet in Hollywood, but also that in Vera-Ellen he has found the ideal partner. When the two go through a number, the screen lights up with entertainment.

Unfortunately, and despite the attractive cast available, writers Robert O'Brien and Irving Elinson did not outdo themselves in fashioning the screenplay from the Hugh Morton play. The story is made of the flimsiest stuff and the humor lacks punch and imagination.

Presumably, the thing that counts in an Astaire musical are the song and dance routines, and of these the picture has plenty. Harry Warren and Johnny Mercer provided the tunes, many of them pleasant to the ear and catchy enough to stick in one's memory. The produc-

tion numbers, enhanced by color by Technicolor, are elaborate. Particularly outstanding is one in the Currier and Ives studios. Astaire outdoes himself in a clever number, "I Wanna Be a Dancin' Man."

Arthur Freed produced and Charles Walters directed, intent on exploiting the talents of their two star performers. Astaire and Vera-Ellen are perfectly matched and their routines are a joy to behold. Both have some solo numbers and excel in them. Exhibitors may be well advised to keep an eye on the pretty and talented Vera-Ellen.

The rest of the cast performs adequately within the limits of their dialogue. Marjorie Main appears somewhat wasted in the straight-laced part of Astaire's rich and reform-minded aunt; Keenan Wynn is given comparatively little to do and Alice Pearce does very well.

The story is so simple it barely matters. Play-boy Astaire sees Vera-Ellen in the uniform of the women's reform movement during the gay nineties. He falls in love with her, pursues her and, after some complications, takes her as his bride. To show that they are really in love, the film has them walking on air—literally. Astaire does one number on and around the top of the Washington Square arch and both go dancing up in the sky at the finale.

Seen at a New York screening room. Reviewer's Rating: Good.—FRED HIFT.

Release date, February 22, 1952. Running time, 82 minutes. PCA No. 15510. General audience classification.

Charlie Hill.....	Fred Astaire
Angela Bonifazi.....	Vera-Ellen
Mrs. Phineas Hill.....	Marjorie Main
Max Ferris.....	Keenan Wynn
Elsie Wilkins.....	Alice Pearce
Gilfred Spivak.....	Clinton Sundberg
Gale Robins, Lisa Ferraday, Henry Slate, Carol Brewster, Meredith Leeds, Lyn Wilde, Roger Davis, Buddy Roosevelt, Dick Wessel	

Aaron Slick from Punkin Crick

Paramount-Perlberg-Seaton—Fun and Music

This is a musical comedy produced by William Perlberg and George Seaton with emphasis on the values that make a film particularly palatable in situations that require pictures to be unsophisticated and straight to the point.

"Aaron Slick" has certain things that make it ready-made for general audiences: It is in color by Technicolor; it has Alan Young, Dinah Shore and Robert Merrill in the leading roles; it is loaded with music; and the story is simple and easy to follow, based on the famous American melodrama.

No doubt the astute exhibitor can make the most of these names, especially in the case of Miss Shore, who is today in the top rank of popular singing stars. Young plays the country bumpkin who outwits the city slicker, Merrill, the latter making his film debut. In the case of Merrill, one of the leading operatic

(Continued on following page)

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
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(Continued from preceding page)

tenors of the country, it should be noted that he sings no operatic arias but sticks only to the score written specially for the film. And the songs are all in the popular vein.

The story concerns Young, a farm boy, in love with Miss Shore, who owns an adjoining farm. Along come a couple of city folk in the persons of Merrill and Adele Jergens, who are on the run from some scoundrels who have swindled out of a considerable amount of money.

While on the farm, they step into a hole of oily mud and thinking that Miss Shore's property contains oil, offer her a fabulous sum. Young, of course, knows that the oil came from a barrel that fell off his wagon.

Come the complications, then, in which Miss Shore sells her farm and leaves for Chicago. The slickers soon discover that there is no oil on the farm, and set out for the city to retrieve their money. Young follows them, and there ensues a series of humorous sequences with plenty of slapstick until everything is straightened out nicely.

Young is affable and pleasant as the shrewd country boy, and fits his role perfectly. Miss Shore is nice to look at and in wonderful voice as she gives out with the many songs written by Jay Livingston and Ray Evans. Merrill, too, is fine as the city slicker and his voice is heard to good advantage. Helping in supplementary roles are Minerva Urecal, Martha Stewart, Fritz Feld, Veda Ann Borg and Chick Chandler.

The film was directed by Claude Binyon, who also wrote the screenplay.

Reviewed at the Paramount home office screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, April, 1952. Running time, 95 minutes. PCA No. 15207. General audience classification.

Aaron Slick.....Alan Young
Joan Berry.....Dinah Shore
Bill Meredith.....Robert Merrill
Gladys.....Adele Jergens
Minerva Urecal, Martha Stewart, Fritz Feld, Veda Ann Borg, Chick Chandler.

Hoodlum Empire

Republic—Drive Against Crime

With the headlines created by the recent Senate Crime Investigating Committee hearings still fresh in mind, Republic comes up with a timely offering that illustrates how public exposition of a gambling and crime syndicate helps break up a vicious ring.

Based on a Bob Considine story, the film tells its tale dramatically and convincingly. Unfortunately, it unfolds in flashbacks and after a while this technique becomes somewhat confusing. Even so, however, the end results add up to box office and with the proper exploitation the picture should rate high as a money-earner.

Joseph Kane was the associate producer-director and Mr. Considine collaborated with Bruce Manning in the writing of the script which, in the light of past revelations, is completely believable. If there's a message to it all, it's simply that gangsters and crooks, once exposed to the public eye, can no longer go about their business without fear in their hearts. And also that they cannot operate unless a gullible public supports them.

The capable cast is headed by Brian Donlevy, playing the Senator who heads the investigating committee; Luther Adler, kingpin of the hoodlum empire; Claire Trevor, an underworld beauty; Forrest Tucker, a thug with a killer instinct; John Russell, as the boy who breaks with his racket past, and Vera Ralston as the French girl who marries Russell.

When Russell gets back from the Army, he decides to "go straight," but Adler and his gang keep bringing up his past associations. When the Senate committee goes after them, they try to implicate Russell, who is under suspicion. In the end, the gang destroys itself and Russell is cleared publicly.

Seen at the Republic screening room in New York. Reviewer's Rating: Good.—F. H.

Release date, February, 1952. Running time, 98 minutes. PCA No. 15607. General audience classification.

Senator Bill Stephens.....Brian Donlevy
Claire Trevor.....Claire Trevor
Forrest Tucker.....Forrest Tucker
Morte Dulour.....Vera Ralston
Nicky Mancani.....Luther Adler
Joe Gray.....John Russell
Gene Lockhart, Grant Withers, Taylor Holmes, Roy Barcroft, William Murphy, Richard Jaeckel, Don Beddoe, Roy Roberts, Richard Benedict.

The Woman in Question

Columbia-Rank—Murder Mystery

In "The Woman in Question," a British import from the J. Arthur Rank Organization, Columbia has a smoothly-fashioned, intelligently-directed murder mystery in the better tradition of such English films. What the cast lacks in American marquee appeal is more than made up by the uniformly first-rate performances and clever use of flashbacks to tell what might have been only a very average tale.

Jean Kent, beautiful blonde, carries the load of the picture as the late and not always lamented woman of the title who is found strangled in the opening shots. To track down her killer, the police inspector of the small seaside resort town sets out to interview all the lady's friends and acquaintances, which, considering the fact that she is a sometime fortune teller, are varied and interesting. Flashbacks show how the woman appeared to be a great lady to her charwoman, a tramp to her sister, a schemer to a would-be boy friend, a tarnished angel to her sailor lover and a Lady Guinevere to the aging owner of a pet shop. All are partially correct and, as it turns out, all have had quite valid reasons for wanting the lady dead.

Director Anthony Asquith has manipulated these flashbacks so that, although they overlap, they do so with humor and build continually toward an eagerly awaited climax. Miss Kent does well as the victim and, in a starring capacity, is ably assisted by Dirk Bogarde as the would-be lover, Susan Shaw as her suffering sister and John McCallum as the sailor.

Standout supporting performances include Hermione Baddeley's frumpish charwoman and Charles Victor's frustrated pet shop owner. Photography by Desmond Dickinson also is well above average. Teddy Baird produced from a screenplay by John Cresswell.

Seen at New York screening room. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, not set. Running time, 88 minutes. PCA No. 15478. General audience classification.

Astra.....Jean Kent
Bob Baker.....Dirk Bogarde
Catherine.....Susan Shaw
John McCallum, Hermione Baddeley, Charles Victor, Duncan MacRae, Lana Morris, Joe Linnaue, Vida Hope, Bobbie Scroggins, Duncan Lamont, Anthony Dawson, John Bower, Julian D'Albie, Richard Pearson, Richard Dunn, John Martin, Ian Flenning, Josephine Middleton, Evelyn Gregg, Helen Goss, Nora Gordon, Merle Tottenham, Tom Macaulay, Albert Chevalier.

The Small Back Room

Snader-Archer—Man at War

This drama of wartime Britain sets out to prove that a man under physical and emotional stress can best the crisis confronting him if he has the stuff of victory within himself. But here the conclusion is strained and unevenly determined due to a curious tangle of story lines which get in one another's way.

David Farrar is a British scientist working on secret projects in "the small back room" which serves as headquarters for this hush-hush activity. The strain of war is accentuated by a physical disability which doctors decide they can meet most effectively by prescribing him drugs in generous quantity. Sometimes the pills help and then again they do not whereas Farrar finds antidote and comfort in straight Scotch. Thus, the contest which presumes to test the mettle of the man is the struggle between the drugs which are authorized and the liquor which is not. It is Kathleen Byron, Farrar's amour, who does most to keep him away from the liquor and a gradually enveloping program of self-

pity which sets in. They quarrel and he rebounds in the direction of the Scotch.

Meanwhile, the Germans have been dropping a mysterious bomb in scattered areas of England. To Farrar goes the job of disassembling it for study. In carrying off the assignment successfully, he also finds himself and conquers his emotional difficulties.

The film is based on a novel by Nigel Balchin and a script by Michael Powell and Emeric Pressburger, who also produced and directed. It is an unsatisfying amalgam of different story elements, including mystery, psychiatry and plain thrills. Very good is the long sequence on the lonely beach when Farrar neutralizes the bomb. This outdistances by far the rest of the film with its unexpected swing into a "Lost Weekend" routine, including appropriate musical accompaniment. What transpires is all part of the one film, but portions are so loosely connected that the affinity becomes strained. The principals are competent and are thoroughly believable when the film permits them to be.

Seen at Trans Lux 72nd Street theatre, New York. Reviewer's Rating: Fair.—R. K.

Release date, not set. Running time, 90 minutes. Adult audience classification.

Sammy Rice.....David Farrar
Susan.....Kathleen Byron
Jack Hawkins, Leslie Banks, Michael Gough, Milton Rosmer, Emrys Jones, Anthony Bushell, Renee Asherton, Robert Morley.

Lady Possessed

Republic-Portland—Psychological Drama

What "Lady Possessed" may lack in story content, believable mood and characterization, it partially makes up in the apparent marquee value of its co-stars, James Mason and June Havoc. Another redeeming factor is that this Portland Picture, released by Republic, has Mason playing once again the "Byronic" role—that of a worldly, yet strange man whose life is saddened by tragedy.

The story, based on a novel by Pamela Kellino, who also plays a chief supporting role in the film, finds Mason left a widower. The wife of a young American business agent in London, June Havoc, crosses paths with Mason's past. Bit by bit she is woven into the delusion that Mason's late wife has communicated with her. Acting under this delusion, Miss Havoc attempts to fill in as Mason's real wife until rudely awakened from her dream role.

The events are punctuated from time to time by bizarre bits, many of which might bring guffaws from the audience. Another surprise is that in addition to his main Byronic role, Mason also is a crooner—and with a British delivery. Mason also functioned as producer and wrote the screenplay in collaboration with Miss Kellino. William Spier and Roy Kellino shared the directorial reins.

Reviewed at New York screening room. Reviewer's Rating: Average.

Release date, February, 1952. Running time, 87 minutes. PCA No. 15260. General audience classification.

Del Palma.....James Mason
Jean Wilson.....June Havoc
Stephen Dunne, Fay Compton, Pamela Kellino, Steven Gray, Diana Graves, Olette Myrtil, Eileen Erskine, John P. Monaghan, Enid Mosier, Judy Osborn, Constance Cavendish, Alma Lawton, Ann Grevier, Tonya Micky Dolly, Hazel Franklyn.

Colorado Sundown

Republic—Rex Allen Western

Rex Allen sings as much as shoots his way through this tale of conniving heirs and a will, played against a background of the ever-popular feud between ranchers and timbermen. In "Colorado Sundown," the timbermen, as represented by Fred Graham and June Vincent, are the villains, and the cattlemen, as represented by Rex, his sidekick Slim Pickens and Mary Ellen Kay, are virtue personified.

Graham and Miss Vincent, co-heirs with Slim and Miss Kay to a 60,000-acre timber range, are proprietors of a lumber mill and thus have more than a passing interest in all that wood.

They are thwarted initially by the forestry service which, to prevent soil erosion and flash floods, has stopped all timbering in the area. They murder one forest ranger and, to get their hands on the entire timber range, attempt to do in Miss Kay and Slim. They are prevented, but not before Rex has had the suspicion of murder thrown on him and the whole of Pine Valley has been threatened by a flash flood.

The tale is punctuated from time to time by some attractive songs by Rex and a new group known as The Republic Rhythm Riders, introduced in this picture. Comedy relief is supplied by Louise Beavers as Miss Kay's maid. William Witney has directed to create a nice balance between the melodic and dramatic elements of the story, which always moves at a brisk pace. Songs include "Down by the Riverside," "Pine Valley Stage" and "Under Colorado Stars." Edward J. White was associate producer. Eric Taylor and William Lively wrote the screenplay based on a story by Taylor.

Seen at New York screening room. *Reviewer's Rating: Good.*—V. C.

Release date, February, 1952. Running time, 67 minutes. PCA No. 15536. General audience classification. Rex Allen Rex Allen Jackie Reynolds Mary Ellen Kay Slim Pickens, June Vincent, Fred Graham, John Dabheim, Louise Beavers, Chester Clute, Clarence Straight, The Republic Rhythm Riders, and Koko, the Miracle Horse of the Movies

ADVANCE SYNOPSES

MA AND PA KETTLE AT THE FAIR (Universal)

PRODUCER: Leonard Goldstein. DIRECTOR: Charles Barton. PLAYERS: Marjorie Main, Percy Kilbride.

COMEDY. To send Lori Nelson, their eldest daughter, to college, Ma and Pa Kettle, Marjorie Main and Percy Kilbride, put all their hope on the Cape Flattery County Fair where Ma counts on winning a cash prize for her cooking and Pa on winning the sulky race. First Ma is disqualified in the jam contest and then Pa, to get a horse to race, sells half of any of his wife's future winnings in the bread contest, which thoroughly complicates matters. Ma wins only to have her prize confiscated immediately. She also forces Pa's horse to

throw the sulky race because if he won, the whole town would be broke. This Kettle generosity eventually is rewarded so that Lori can go to college.

OKINAWA

(Columbia) PRODUCER: Wallace MacDonald. DIRECTOR: Leigh Jason. PLAYERS: Pat O'Brien, Cameron Mitchell.

DRAMA. Pat O'Brien is the commander of a destroyer assigned to Admiral Spruance's fleet at the invasion of Okinawa. The men sweat, gripe and fight and all hope to return to the States as soon as the landings are over. Instead, however, they are assigned to guard Okinawa as one of a fleet of ships stationed in a circle around the island. In this capacity they all have an opportunity to display their bravery in the constant battle with the Kamikazes, Jap suicide planes. When the battle is won, the little destroyer remains afloat—but it still doesn't seem as if she will be homeward bound for some time.

LOST PLANET AIRMEN

(Republic)

ASSOCIATE PRODUCER: Franklin Adreon. DIRECTOR: Fred Brannon. PLAYERS: Tristram Coffin, Mae Clarke.

ADVENTURE. Diabolical Dr. Vulcan's plans for controlling the world with a deadly new weapon, the Decimator, which is capable of disintegrating rock strata, are valiantly opposed by Tristram Coffin, member of a private research group which originally perfected the weapon. Using his rocket-propelled flying suit, Coffin flies to the island hideout where Vulcan plans to start an earthquake which will destroy New York City. He is successful in staving off the earthquake and the doctor is killed when bombers from the mainland destroy the island.

JET JOB

(Monogram)

PRODUCER: Ben Schwalb. DIRECTOR: William Beaudine. PLAYERS: Stanley Clements, Elena Verdugo, John Littel.

DRAMA. Stanley Clements is a great jet fighter test pilot working for John Littel, head of an aircraft plant. Although Clements is

like a son to him, Littel fires the pilot when he persists in taking too many chances. Clements is lured to a rival aircraft plant by pretty Elena Verdugo, a public relation girl, and is blamed for the crack-up of a new, but inferior plane which costs him his license. He gets back in Littel's good graces, however, when he successfully tests a new plane for his friend.

SHORT SUBJECTS

DAVID

(Mayer-Kingsley)

Pride of country and the way of life among the Welsh are conveyed with dramatic honesty and convincing appeal in this documentary written and directed by Paul Dickson for the Welsh Committee of the Festival of Britain. It tells an unaffected, simple and moving story about David, his boyhood in the village, his advent to manhood and his life in the coal pits, his marriage, loss of an only son, the declining years as caretaker in the local school and his adventuring in poetry reflecting the land where he was born. "David" has quiet dignity and repose. Of its kind, it is a superior effort of picture-making. Running time 40 minutes

LIFE IN THE ANDES (MGM)

Fitzpatrick Traveltals in Technicolor (T-314)

The Fitzpatrick cameras make a sweep through Peru and Bolivia and then go on to the Chilean Lakes, one of the tourist's favorite stopping places. Running time 9 minutes

SONGS THAT LIVE (U-I)

Cartoon Melody (7383)

The Kings Men play "Pony Boy," "Mary's a Grand Old Name" and "Some of These Days." Running time 10 minutes

SONGS OF ALL NATIONS

(Warner Bros.)

Vitaphone Novelties (8604)

In their appropriate settings, songs of various nations are sung, including "La Paloma," "Santa Lucia," "La Vie En Rose," "Cielito Lindo" and "America, The Beautiful." Running time 10 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1211-1212, issue of January 19, 1952.

Feature Product by Company starts on page 1201, issue of January 19, 1952.

For exploitation see Managers' Round Table section.

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		Herald Review
				Issue	Page	Nat'l Groups	L. of D.	
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245		Good
Across the Wide Missouri (color) (208)*	MGM	Clerk Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2 Good
Adventures of Capt. Fabian (5101)	Rep.	Errol Flynn-Micheline Prelle	Oct. 6, '51	100m	Sept. 29	1042	AY	B Good
African Queen (C)	UA	Humphrey Bogart-Katharine Hepburn	Not Set	106m	Dec. 29	1169		A-2 Very Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	Apr. 27, '52					
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 4, '52	67m	Feb. 9	1230	AY	B Very Good
Alice in Wonderland (color) (292)*	RKO	Disney Feature	Aug., '51	75m	July 7	921	AYC	A-1 Excellent
Alice in Wonderland (color)	Souvaire	Carol Marsh-Puppets	July 28, '51	83m	Aug. 4	967		Average
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leatrice Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2 Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B Average
Angels in the Outfield (202)	MGM	Paul Douglas-Janet Leigh	Sept. 14, '51	102m	Sept. 1	997	AY	A-1 Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS (S) = L. of D.		Herald Review
				Issue	Page				
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Dec. 22	(S) 1162			
Arizona Manhunt (5068)	Rep.	Michael Chapin-Eilene Janssen	Sept. 15, '51	89m	Apr. 21	809	AY	A-1	Fair
As You Were (formerly Present Arms) (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5, '51	57m				A-1	
At Sword's Point (color)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214		A-2	Good
Atomic City, The (formerly Los Alamos) (5120)	Para.	Michael Moore-Nancy Gates	June '52						
BANNERLINE (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good
Basketball Fix, The	Realart	John Ireland-Vanessa Brown	Sept., '51	65m	Sept. 22	1034		A-1	Good
Battle of Apache Pass (color)	Univ.	John Lund-Jeff Chandler	Apr., '52		Feb. 2	(S) 1223		A-1	
Behave Yourself (206)	RKO	Shelley Winters-Farley Granger	Sept. 22, '51	81m	Sept. 15	1013	AY	A-2	Very Good
Belle of New York (223) (color)	MGM	Fred Astaire-Vera-Ellen	Feb., '52	82m	Feb. 23	1245		A-1	Good
Belles on Their Toes (color)	20th-Fox	Jeanne Crain-Myrna Loy	May, '52		Feb. 16	(S) 1238			
Bend of the River (color) (212)	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Big Carnival, The (formerly Ace in the Hole) 5023*	Para.	Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent
Big Gusher, The (306)	Col.	Preston Foster-Wayne Morris	July, '51	68m	July 14	929	AY	A-1	Good
Big Night, The	UA	John Barrymore, Jr.-Joan Loring	Dec. 7, '51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229			Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Blackmailed	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B	Fair
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonanza Town (367)	Col.	Charles Starrett-Smilely Burnette	July, '51	56m	July 14	929	AYC	A-1	Good
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Fence	Astor	Walt Wayne-Mary Nord (reissue)	Aug. 15, '51	60m					
Bride of the Gorilla	Realart	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2	
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Browning Version, The (Brit.) (281)	U-I	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helena Carter	Mar. 8, '52	85m	Feb. 2	1221			Good
Bushwackers, The	Realart	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B	Average
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36				
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan (reissue)	Oct. 1, '51	93m	Nov. 29, '47				Very Good
Captain Horatio Hornblower (color) (030)*	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886	AYC	A-1	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S) 870			
Cat Creeps, The	Realart	Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46				Average
Cat People, The	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42				Good
Cattle Drive (color) (128)	Univ.	Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AY	A-1	Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chain of Circumstance (309)	Col.	Richard Grayton-Margaret Field	Aug., '51	68m	Aug. 25	990	AY	B	Fair
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set		Oct. 6	1049	AY	A-2	Good
Cohens and Kellys in Africa	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47			
Cohens and Kellys in Hollywood	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39			
Colorado Sundown	Rep.	Rex Allen-Mary Ellen Kay	Feb., '52	67m	Feb. 23	1246			Good
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B	Very Good
Comin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887	AYC	A-2	Good
Corky of Gasoline Alley (406)	Col.	Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1	Fair
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2	Good
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good
Cry, the Beloved Country	Lopert	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
Cyclone Fury (368)	Col.	Charles Starrett-Smilely Burnette	Aug., '51	54m	Aug. 18	982	AY	A-1	Good
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior
DAKOTA Kid, The (5067)	Rep.	Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930	AY		Fair
Daltons Ride Again	Realart	Alan Curtis-Lon Chaney (reissue)	Sept., '51	72m	Nov. 23, '45				Good
Darling, How Could You (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	AY	A-2	Very Good
Death of a Salesman	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	20th-Fox	Edmond O'Brien-Sterling Hayden	June, '52	89m	Feb. 9	1229			
Desert Fox, The (130)*	Rep.	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	20th-Fox	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Oct. 15	1154		A-1	Good
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent
Disc Jockey (AA-21)	AA	Jane Nigh-Michael O'Shea	Sept. 30, '51	77m	Sept. 8	1006	AY	A-1	Very Good
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	May, '52		Jan. 12	(S) 1186			

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Drums in the Deep South (color) (211)	RKO James Craig-Barbara Payton	Sept., '51	78m	Oct. 6	1049	A	A-2	Excellent
ELEPHANT Stampede (5110)	Mono. Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Emperor's Nightingale, The (color)	Rembrandt Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
FAMILY Secret, The	Col. John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
F.B.I. Girl (5002)	Lippert Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2	Good
Finder's Keepers (211)	Univ. Tom Ewell-Julia Adams	Jan., '51	74m	Dec. 22	1164	A	A-2	Fair
First Time, The	Col. Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214		A-2	Very Good
Five (391)	Col. William Phipps-Susan Douglas	Oct., '51	93m	Apr. 14	802	A	A-2	Good
5 Fingers (208)	20th-Fox James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16	1237			Very Good
Fixed Bayonets (140)	20th-Fox Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ. Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para. Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161		A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ. Tony Curtis-Mona Freeman	Mar., '52		Jan. 5 (S)	1178			
Flight to Mars (5103) (color)	Mono. Marguerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102			Good
Flying Leathernecks (color) (261)*	RKO John Wayne-Robert Ryan	Aug. 28, '51	102m	July 21	937	AY	A-1	Excellent
For Men Only (5102)	Lippert Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Force of Arms (102)	WB William Holden-Nancy Olson	Sept. 15, '51	100m	Aug. 18	991	AY	A-2	Good
Fort Defiance	Univ. Dane Clark-Tracy Roberts	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good
Fort Dodge Stampede (5062)	Rep. Allan "Rocky" Lane	Aug. 24, '51	60m	Sept. 15	1014			Fair
Fort Osage (color) (5102)	Mono. Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Fort Worth (color) (028)	WB Randolph Scott-David Brian	July 14, '51	80m	May 12	845	AY	A-2	Very Good
Four in a Jeep (Swiss)	UA Viveca Lindfors-Ralph Meeker	Aug. 17, '51	97m	June 9	878	AY	A-2	Good
Franchise Affair, The (Brit.)	Stratford Michael Denison-Dulcie Gray	Aug. 31, '51	95m					
Francis Goes to the Races (125)*	Univ. Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Frogmen, The (122)*	20th-Fox Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Fugitive Lady (5011)	Rep. Janis Paige-Binnie Barnes	July 15, '51	78m	July 21	938		B	Fair
GALLOPING Major, The (Brit.)	Souvaire Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
G. I. Jane (5012)	Lippert Jean Porter-Tom Neal	July 6, '51	62m	Aug. 11	975		A-1	Good
Girl in Every Port, A	RKO Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 16	1237			Good
Girl on the Bridge	20th-Fox Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Gold Raiders	UA George O'Brien-Sheila Ryan	Sept. 14, '51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color) (136)	20th-Fox Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Horde, The (color) (134)	Univ. David Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert Dennis Price-Jack Hawkins	Dec. 7, '51	75m					
Great John L., The	Astor Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Greatest Show on Earth, The (C)	Para. All-Star Cast	Not Set	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221		A-2	Fair
Guest of the House	Astor Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Guilt Is My Shadow (Brit.)	Stratford Elizabeth Sellars-Patrick Holt	July 27, '51	78m					
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
HALF Breed (color)	RKO Robert Young-Janis Carter	Dec. 1, '51						
Happy Go Lovely (color) (262) (Brit.)	RKO David Niven-Vera Ellen	July 18, '51	88m	June 16	886	AY	A-2	Very Good
Harem Girl, The	Col. Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194		A-1	Good
Harlem Globetrotters, The (405)	Col. Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good
Havana Rose (5124)	Rep. Estelita Rodriguez-Hugh Herbert	Sept. 15, '51	77m	Sept. 29	1042	AY	A-2	Good
Hawk of Wild River, The (482)	Col. Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238			Good
He Ran All the Way	UA John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Her Panellied Door (Brit.)	Souvaire Phyllis Calvert-Edward Underdown	Aug. 27, '51	84m	Sept. 8	1006			Very Good
Here Come the Nelsons (210)	Univ. Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
Here Comes the Groom (5101)*	Para. Bing Crosby-Jane Wyman	Sept., '51	113m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert Dane Clark-Margaret Lockwood	Oct. 12, '51	81m				A-1	
Highwayman, The (AA-20) (color)	AA Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2	Very Good
Hillbilly Blitzkrieg	Astor Bud Duncan-Edgar Kennedy (reissue)	Sept. 1, '51	63m	Aug. 8, '42				Fair
Hills of Utah (356)	Col. Gene Autry-Donna Martell	Sept., '51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Women (201)*	RKO Robert Mitchum-Jane Russell	Aug. 25, '51	120m	July 21	938	A	B	Very Good
Hold That Line (5211)	Mono. Bowers Boys	Mar. 23, '52	64m				A-1	
Honeychile (color) (5121)	Rep. Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para. Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum, The	UA Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Hoodlum Empire	Rep. Brian Donlevy-Claire Trevor	Feb., '52	98m	Feb. 23	1246			Good
Horsie (formerly Queen for a Day)	UA Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
Hot Lead (209)	RKO Joan Dixon-Tim Holt	Oct., '51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
House of Horrors	Realtar Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average
Hurricane Island (color) (349)	Col. Jon Hall-Marie Windsor	July, '51	70m	July 7	922	AYC	A-1	Fair
I WANT You (251)	RKO Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realtar Native Cast (reissue)	Jan., '52	60m					
I'll Never Forget You (formerly Man of Two Worlds) (color) (142)	20th-Fox Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realtar Olsen and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (C)	Col. George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (220)	MGM Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214		A-2	Very Good
Iron Man, The (130)	Univ. Jeff Chandler-Evelyn Keyes	Aug., '51	82m	July 7	922	A	A-2	Good
It's a Big Country (215)	MGM All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
JAPANESE War Bride (202)	20th-Fox Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jesse James (color) (057)	20th-Fox Tyrone Power-Henry Fonda (reissue)	July, '51	106m	Jan. 14, '39				

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Jet Job (5215)	Mono. Stanley Clements	Mar. 23 '52	72m	Feb. 23	(S) 1247				
Jet Pilot (color)	RKO John Wayne-Janel Leigh	Dec. 22 '51	119m						
Jim Thorpe-All American (101)	WB Burt Lancaster-Phyllis Thaxter	Sept. 1 '51	107m	June 16	885	AYC	A-2	Excellent	
Joe Palooka in Triple Cross (5118)	Mono. Joe Kirkwood	Sept. 16 '51	60m	Sept. 22	1034		A-1	Good	
Journey Into Light (132)	20th-Fox Sterling Hayden-Viveca Lindfors	Oct. '51	87m	Sept. 1	998	A	A-2	Good	
Jungle Jim in the Forbidden Land	Col. Johnny Weissmuller-Angela Greene	Mar. '52					A-1		
Jungle of Chang (208)	RKO Documentary of Siam	Nov. '51	67m	Nov. 17	1110	AY	A-1	Good	
Jungle Manhunt (411)	Col. Johnny Weissmuller-Sheila Ryan	Oct. '51	66m	Oct. 6	1050	AY	A-1	Good	
Just This Once (224)	MGM Peter Lawford-Janet Leigh	Mar. '52	90m	Jan. 19	1193		A-2	Good	
KANGAROO (color)	20th-Fox Peter Lawford-Maureen O'Hara	June '52		Dec. 22	(S) 1162				
Kid from Amarillo, The (488)	Col. Charles Starrett-Smiley Burnette	Oct. '51	56m	Oct. 27	1075	AY	A-1	Fair	
Konga, The Wild Stallion	Col. Fred Stone-Rochelle Hudson (reissue)	Feb. '52	65m						
LADY and the Bandit, The (337)	Col. Louis Hayward-Patricia Medina	Sept. '51	79m	Aug. 11	974	AY	A-2	Good	
Lady from Texas, The (color) (136)	Univ. Mona Freeman-Howard Duff	Oct. '51	78m	Sept. 22	1033	AY	A-1	Good	
Lady of Burlesque	Astor B. Stanwyck-Michael O'Shea (reissue)	Apr. 1 '52	91m	May 1 '43				Good	
Lady Pays Off, The (202)	Univ. Linda Darnell-Stephen McNally	Nov. '51	80m	Oct. 20	1065	AY	A-2	Very Good	
Lady Possessed, A (5104)	Rep. James Mason-June Havoc	Feb. '52	87m	Feb. 23	1246			Average	
Lady Says No, The	UA David Niven-Joan Caulfield	Jan. 14 '52	80m	Dec. 1	1125		B	Fair	
Land Grab (5252)	Mono. Whip Wilson	Apr. 6 '52							
Laramie Mountains	Col. Charles Starrett-Smiley Burnette	Apr. '52							
Las Vegas Story	RKO Jane Russell-Victor Mature	Not Set	88m	Jan. 5	1177			Good	
Laughter in Paradise (Brit.)	Stratford Alistair Sim-Fay Compton	Nov. 11 '51	98m	Dec. 1	1125			Very Good	
Lavender Hill Mob, The (Brit.) (280)	Univ. Alec Guinness-Stanley Holloway	Oct. '51	82m	Oct. 20	1067	AY	A-2	Very Good	
Law and the Lady, The (formerly The Law and Lady Lovery) (136)	MGM Greer Garson-Michael Wilding	July 20 '51	105m	July 21	938	A	A-2	Very Good	
Lawless Cowboys (5155)	Mono. Whip Wilson	Nov. 7 '51	58m				A-1		
Leave It to the Marines (5005)	Lippert Sid Melton-Mara Lynn	Sept. 28 '51	66m				A-1		
Let's Go Navy (5113)	Mono. Bowery Boys	July 29 '51	68m	Aug. 4	966		A-1	Very Good	
Let's Make It Legal (133)	20th-Fox Claudette Colbert-Macdonald Carey	Nov. '51	77m	Oct. 27	1073	A	B	Good	
Light Touch, The (212)	MGM Stewart Granger-Pier Angeli	Dec. 7 '51	93m	Nov. 3	1094	A	B	Good	
Lilli Marlene (203) (Brit.)	RKO Lisa Daniely-Hugh McDermott	July '51	75m	July 28	946	AY	B	Good	
Little Egypt (color) (131)	Univ. Mark Stevens-Rhonda Fleming	Sept. '51	82m	Aug. 4	965	A	B	Good	
Lone Star, The (222)	MGM Clark Gable-Ava Gardner	Feb. '52	90m	Dec. 22	1161		A-1	Very Good	
Longhorn, The (5223)	Mono. Bill Elliott	Nov. 25 '51	70m	Oct. 20	1066		A-1	Average	
Lost Continent (5004)	Lippert Cesar Romero-Hillary Brooke	Aug. 17 '51	86m	July 28	946		A-1		
Lost Planet Airmen (5031)	Rep. Tristram Coffin-Mae Clarke	July 25 '51	65m	Feb. 23	(S) 1247				
Love Is Better Than Ever (225)	MGM Elizabeth Taylor-Larry Parks	Mar. '52	81m	Feb. 9	1230		A-2	Good	
Love Nest (131)	20th-Fox William Lundigan-June Haver	Oct. '51	84m	Oct. 20	1066	AY	A-2	Good	
MA AND PA Kettle at the Fair	Univ. Marjorie Main-Percy Kilbride	Apr. '52		Feb. 23	(S) 1247		A-1		
Macao	RKO Robert Mitchum-Jane Russell	Nov. 17 '51		June 2	(S) 870				
Magic Carpet, The (410) (color)	Col. Lucille Ball-John Agar	Oct. '51	84m	Sept. 29	1042	AY	A-1	Good	
Magic Face, The (402)	Col. Luther Adler-Patricia Knight	Aug. 8 '51	89m	Aug. 11	974	AY	B	Fair	
Man Bait (5103)	Lippert George Brent-Marguerite Chapman	Jan. 25 '52	78m						
Man from the Black Hills (5242)	Mono. Johnny Mack Brown-James Ellison	Mar. 2 '52	51m						
Man in the Saddle (color)	Col. Randolph Scott-Joan Leslie	Dec. '51	87m	Nov. 17	1109	A	A-2	Good	
Man With a Cloak, The (207)	MGM Joseph Cotten-Barbara Stanwyck	Oct. 19 '51	81m	Oct. 6	1050	AY	B	Fair	
Meniacs on Wheels (Brit.)	IRO Dirk Bogarde-Bonar Colleano	July 11 '51	72m	July 14	930		B	Good	
Mark of the Renegade (color) (129)	Univ. Ricardo Montalban-Cyd Charisse	Aug. '51	81m	July 28	945	AY	A-2	Good	
Marrying Kind, The	Col. Judy Holliday-Aldo Ray	Apr. '52							
Mask of the Avenger (color) (359)	Col. John Derek-Jody Lawrence	July '51	83m	June 30	913	AYC	A-1	Good	
Medium, The	Lippert Marie Powers-A. M. Albergheiti	Not Set	85m	Sept. 15	1013		A-2	Excellent	
Meet Danny Wilson (205)	Univ. Frank Sinatra-Shelley Winters	Feb. '52	88m	Jan. 19	1193	AY	A-2	Good	
Meet Me After the Show (C) (125)*	20th-Fox Betty Grable-Macdonald Carey	Aug. '51	86m	Aug. 4	965	AYC	B	Very Good	
Millionaire for Christy, A (127)	20th-Fox Fred MacMurray-Eleanor Parker	Sept. '51	91m	Aug. 4	965	AY	B	Very Good	
Mr. Peek-A-Boo (Fr.)	UA Joan Greenwood-Bourvil	Oct. 21 '51	74m	Sept. 22	1033	AY	A-2	Very Good	
Mister Drake's Duck (Br.)	UA Douglas Fairbanks, Jr.-Y. Donlan	Sept. 21 '51	76m	Aug. 18	982	AY	A-2	Fair	
Mr. Belvedere Rings the Bell (124)*	20th-Fox Clifton Webb-Joanne Dru	Aug. '51	87m	July 28	945	AY	A-2	Excellent	
Mr. Imperium (color) (203)	MGM Lana Turner-Ezio Pinza	Sept. '51	87m	May 12	845	AY	A-2	Fair	
Mob, The (407)	Col. Broderick Crawford-Betty Buehler	Oct. '51	87m	Sept. 8	1006	AY	A-2	Good	
Model and the Marriage Broker, The (201)	20th-Fox Jeanne Craine-Thelma Ritter	Jan. '52	103m	Nov. 24	1117	AY	B	Excellent	
Molly (formerly The Goldbergs) (5011)	Para. Gertrude Berg-Phillip Loeb	Apr. '51	83m	Dec. 2	597	AYC	A-1	Very Good	
Mummy, The	Realart Boris Karloff-David Manners (reissue)	Dec. '51	74m	Dec. 3 '32	27				
Mummy's Curse, The	Realart L. Chaney, Jr.-Virginia Christine (reissue)	Dec. '51	60m						
My Favorite Spy (5110)*	Para. Bob Hope-Hedy Lamarr	Dec. '51	93m	Oct. 6	1049	AY	A-2	Excellent	
My Six Convicts	Col. John Beal-Gilbert Roland	Mar. '52		Feb. 16	(S) 1238				
My Son, John (5116)	Para. Helen Hayes-Van Heflin	Apr. '52		Jan. 5	(S) 1178				
NAVAJO	Lippert Navajo Indian Cast	Feb. 12 '52	70m	Feb. 9	1230		A-1	Very Good	
Never Trust a Gambler (326)	Col. Dane Clark-Cathy O'Donnell	Aug. '51	79m	Oct. 6	1050	A	A-2	Good	
New Mexico	UA Lew Ayres-Marilyn Maxwell	Aug. 24 '51	76m	May 12	845	AYC	A-2	Good	
Night Raiders (5251)	Mono. Whip Wilson	Feb. 3 '52					A-1		
Night Stage to Galveston (475)	Col. Gene Autry	Mar. '52							
No Highway in the Sky (formerly No Highway) (121)	20th-Fox James Stewart-Marlene Dietrich	Oct. '51	98m	July 21	937	AY	A-2	Very Good	
No Place for Jennier (Brit.)	Stratford Rosamund Johns-Leo Genn	June 22 '51	89m	Aug. 4	966		B	Fair	
No Questions Asked (132)	MGM Arlene Dahl-Barry Sullivan	June 15 '51	81m	June 16	887		B	Good	
Northwest Territory (5124)	Mono. Kirby Grant-Gloria Saunders	Dec. 9 '51	61m				A-1		
OBSESSED (formerly Evil One) (Br.)	UA David Farrar-Geraldine Fitzgerald	Sept. 7 '51	77m	Sept. 1	998		B	Fair	
Okinawa	Col. Pat O'Brien-Richard Denning	Mar. '52	67m	Feb. 23	(S) 1247				

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Oklahoma Outlaws (5144)	Mono. Johnny Mack Brown	Aug. 19, '51	56m				A-1	
Old West, The (473)	Col. Gene Autry	Jan., '52	61m	Jan. 12	1185	AYC	A-1	Average
On Dangerous Ground (215)	RKO Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125	A	A-2	Very Good
On Moonlight Bay (color) (029)*	WB Doris Day-Gordon MacRae	July 28, '51	95m	July 14	925	AYC	A-1	Very Good
On the Loose (202)	RKO Joan Evans-Melvyn Douglas	Sept. 8, '51	74m	July 28	945	AY	A-2	Good
One Big Affair	UA Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m					
Outcasts of Poker Flat	20th-Fox Dale Robertson-Anne Baxter	May, '52						
Overland Telegraph (216)	RKO Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	AY	A-1	Good
PAINTING the Clouds With Sunshine (color) (105)*	WB Dennis Morgan-Virginia Mayo	Oct. 10, '51	87m	Sept. 8	1005	AY	A-2	Very Good
Pals of the Golden West (5102)	Rep. Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Pardon My French (French)	UA Merle Oberon-Paul Henreid	Aug. 10, '51	81m	Sept. 8	1007	AY	A-2	Fair
Passage West (color) (5022)	Para. John Payne-Arleen Whelan	July, '51	80m	May 26	861	AY	A-2	Very Good
Pecos River (484)	Col. Charles Starrett-Smilely Burnette	Dec., '51	55m	Dec. 1	1126		A-1	Fair
Peking Express (5024)	Para. Joseph Cotten-Corinne Calvet	Aug., '51	90m	June 23	905	AY	A-2	Good
People Against O'Hara (201)	MGM Spencer Tracy-Diana Lynn	Sept., '51	102m	Aug. 25	989	AY	A-2	Very Good
People Will Talk (126)	20th-Fox Cary Grant-Jeanne Crain	Sept., '51	110m	Aug. 18	981	A	B	Excellent
Phone Call From a Stranger (204)	20th-Fox Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B	Very Good
Pickup (357)	Col. Beverly Michaels-Hugo Haas	Aug., '51	78m	July 21	938	A	B	Very Good
Pistol Harvest (205)	RKO Tim Holt	July, '51	60m	July 28	946	AY	A-1	Average
Place in the Sun, A (5102)*	Para. M. Cliff-E. Taylor-S. Winters	Sept., '51	122m	July 21	937	AY	A-2	Excellent
Pool of London (Brit.) (183)	Univ. Don Colleano-Rene Asherson	Oct., '51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis	20th-Fox Dan Dailey-Joanne Dru	Apr., '52		Dec. 22	(S) 1162			
Prince Who Was a Thief, The (color) (126)	Univ. Tony Curtis-Piper Laurie	July, '51	88m	June 9	879	AY	A-2	Good
Private Snuffy Smith	Astor Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m					
Purple Heart Diary	Col. Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1	Good
QUO Vadis (color)*	MGM Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO Robert Mitchum-Lizabeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2	Very Good
Raging Tide, The (203)	Univ. Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2	Very Good
Rancho Notorious (color)	RKO Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229			Very Good
Rashomon (Japanese)	RKO Toshirō Mifune-Machiko Kyo	Dec. 26, '51	86m	Jan. 12	1185		B	Excellent
Red Badge of Courage, The (204)	MGM Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	AY	A-1	Good
Red Mountain (color) (5113)	Para. Alan Ladd-Lizabeth Scott	May, '52	84m	Nov. 17	1109	A	A-2	Good
Red Shoes, The (color) (Brit.)	UA Moira Shearer-Anton Walbrook	Oct. 1, '51	133m	Oct. 23	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213		A-1	Very Good
Reluctant Widow, The	Fine Arts Jean Kent-Guy Rolfe	Sept., '51	86m	Sept. 15	1014			Good
Reunion in Reno (135)	Univ. Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A	A-2	Very Good
Retreat, Hell! (115)	WB Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230			Good
Return of Frank James (color) (058)	20th-Fox Henry Fonda-Gene Tierney (reissue)	July, '51	92m	Aug. 17, '40				
Return of the Texan (209)	20th-Fox Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237			Fair
Rhubarb (5103)	Para. Ray Milland-Jan Sterling	Sept., '51	94m	Aug. 4	965	AYC	A-2	Very Good
Rich, Young and Pretty (color) (138)	MGM Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922	AY	A-2	Very Good
River, The (color)	UA Radha-Esmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent	RKO Tim Holt-Norine Nash	Not Set	60m	Feb. 9	1230			Good
Roadblock (204)	RKO Charles McGraw-Joan Dixon	July, '51	73m	July 28	945	AY	A-2	Good
Rodeo (color) (5104)	Mono. Jane Nigh-John Archer	Mar. 9, '52	70m					
Rodeo King and the Señorita (5053)	Rep. Rex Allen	July 15, '51	67m	July 28	946	AYC	A-2	Fair
Room For One More (113)	WB Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B	Excellent
Rose of Cimarron (color)	20th-Fox Jack Beutel-Mala Powers	Apr., '52						
SAILOR Beware (5114)	Para. Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1	Very Good
St. Benny the Dip	UA Dick Haymes-Nina Foch	June 22, '51	80m	June 30	913		A-2	Good
San Francisco Story	WB Yvonne De Carlo-Joel McCrea	Mar., '52						
Saturday's Hero (for The Hero) (318)	Col. John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989	AY	A2	Excellent
Savage Drums (5001)	Lippert Sabu-Lita Baron	June 22, '51	70m	July 14	930		A-1	Average
Scandal Sheet (formerly The Dark Page)	Col. Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	A	A-2	Good
Sea Hornet, The (5105)	Rep. Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042	AY	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B	Good
Secrets of Monte Carlo (5030)	Rep. Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907		A-1	Fair
Sellout, The (219)	MGM Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153		A-2	Good
Shadow in the Sky (221)	MGM Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162		A-2	Good
She-Wolf of London	Realart June Lockhart-D. Porter	(reissue) Dec., '51	61m					
Show Boat (color) (135)*	MGM Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent
Silver City (color) (5112)	Para. Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color)	MGM Gene Kelly-Debbie Reynolds	Apr., '52		Feb. 9	(S) 1231			
Sirocco (348)	Col. Humphrey Bogart-Maria Toren	July 5, '51	98m	June 9	878	A	B	Good
Sky High (5024)	Lippert Sid Melton-Mara Lynn	Oct. 19, '51	60m				A-1	
Slaughter Trail (color)	RKO Brian Donlevy-Virginia Grey	Sept. 29, '51	78m	Oct. 20	1066	AY	A-1	Good
Small Back Room The (Brit.)	Snader David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246			Fair
Smoky Canyon (483)	Col. Charles Starrett-Smilely Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1	Good
Smugglers, The (Brit.)	Astor M. Redgrave-R. Attenborough (reissue)	Oct. 1, '51	86m	Jan. 31, '48				Very Good
Snow White and the Seven Dwarfs	RKO Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37				
Something to Live For (5105)	Para. Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	1221	A-2	Good
Son of Dr. Jekyll (409)	Col. Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY	A-2	Good
South of Caliente (5151)	Rep. Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
Stage to Blue River (5156)	Mono. Whip Wilson	Dec. 30, '51	56m				A-1	Good
Stagecoach Driver (5153)	Mono. Whip Wilson	Dec. 30, '51	52m				A-1	Good
Starlift (109)	WB All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono. Roddy McDowall-Kristine Miller	Jan. 6, '52	73m					
Steel Town (color) (215)	Univ. Ann Sheridan-John Lund	Mar., '52	84m	Jan. 12	(S) 1186			
Storm Bound (5032)	Rep. Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223			
Storm Over Tibet	Col. Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	AY	B	Good

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Strait Jacket	Realart	Ritz Brothers	(reissue) Feb. '52	61m					
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec. '51	81m	Nov. 3	1094	A	A-2	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders	(reissue) Jan. '52	100m	Nov. 2, '46				
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118		A-2	Fair
Streeter Named Desire, A (104)*	WB	Vivian Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	B	Excellent
Strictly Dishonorable (131)	MGM	Ezio Pinza-Janet Leigh	July 6, '51	95m	July 7	922	A	B	Very Good
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug. '51	85m	Aug. 11	974	AY	A-2	Good
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m					
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov. '51	87m	Sept. 1	998	AY	A-2	Good
Sunny Side of the Street (color) (408)	Col.	Frankie Laine-Tony Arden	Sept. '51	71m	Sept. 1	998		A-1	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1	
TAKE Care of My Little Girl (color) (119)*	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good
Tale of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238			Good
Tales of Hoffmann (color)	Lopert	Moira Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m					
Talk About a Stranger	MGM	George Murphy-Nancy Davis	Apr. '52	65m	Feb. 16	(S)1238			
Tall Target, The (139)	MGM	Dick Powell-Paula Raymond	Aug. '51	78m	Aug. 4	966	AYC	A-1	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1	Good
Tambo (C)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2	Good
Ten Tall Men (color)*	Col.	Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	B	Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-2	Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2	Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52						
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m					
That's My Boy (5026)*	Para.	Dean Martin-Jerry Lewis	Aug., '51	98m	June 16	886	AY	A-2	Very Good
Thief of Damascus (color)	Col.	Paul Henreid-Jeff Donnell	Apr., '52						
This Is Korea (color)	Rep.	Documentary	Aug. 10, '51	50m	Sept. 1	997	AY	A-1	Excellent
This Woman Is Dangerous (114)	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214		B	Good
Thunder on the Hill (133)	Univ.	Claudette Colbert-Ann Blyth	Sept., '51	84m	Aug. 11	973	AY	A-2	Good
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m					
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1	Good
Tomorrow Is Another Day (103)	WB	Ruth Roman-Steve Cochran	Sept. 22, '51	90m	Aug. 11	973	A	A-2	Very Good
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1	Good
Trail Guide	RKO	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222			Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237		A-1	Good
Two Dollar Bettor	Realart	John Litel-Marie Windsor	Sept. '51	63m	Oct. 6	1050		A-2	Good
Two Gals and a Guy	UA	Janis Paige-Robert Alda	Aug. 31, '51	70m	June 23	906		A-2	Fair
Two of a Kind (350)	Col.	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905	A	B	Good
Two Tickets to Broadway (color) * (264)	RKO	Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	A-2	Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1	Good
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1	Good
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51	60m	July 28	(S)947		A-1	
Vengeance Trail (5225)	Mono.	Bill Elliott-Peggy Stewart	Apr. 20, '52	73m	Aug. 18	(S)982			
Viva Zapata! (206)	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229		A-2	Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	73m	Dec. 22	(S)1163			
Walk East on Beacon	Col.	George Murphy-Virginia Gilmore	Apr., '52						
Wanted: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9, '51	59m				A-1	
Warpeth (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	A-2	Very Good
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1	Very Good
Well, The	UA	Henry Morgan-Barry Kelly	Sept. 10, '51	85m	Sept. 8	1005	AY	A-2	Excellent
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2	Good
When in Rome	MGM	Van Johnson-Paul Douglas	Apr., '52		Feb. 9	(S)1231			
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	A-2	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct., '51	82m	Oct. 27	1075	AY	A-1	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S)1170			
Whistle at Eaton Falls, The (322)	Col.	Lloyd Bridges-Dorothy Gish	Aug., '51	96m	Aug. 4	966	AY	A-1	Very Good
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7, '51	58m					
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193		B	Good
Wings of Danger (5106)	Lippert	Zachary Scott	Mar. 14, '52						
With a Song in My Heart (color)	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245			Excellent
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246		B	Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1	Average
Wooden Horse, The (Brit.)	Snader	Leo Gann-David Tomlinson	Aug. 28, '51	98m	Sept. 8	1006		A-2	Very Good
YELLOWFIN (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S)982		A-2	
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51	54m	Aug. 11	(S)975		A-1	
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m					
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25	989	AYC	A-1	Good
Young Scarface (Br.)	M.K.D.	R. Attenborough-H. Baddaleley	Nov. 7, '51	80m	Nov. 10	1103		A-2	Good
Yukon Menhunt (5123)	Mono.	Kirby Grant-Margaret Field	July 12, '51	63m	July 20	(S)947	AY	A-1	

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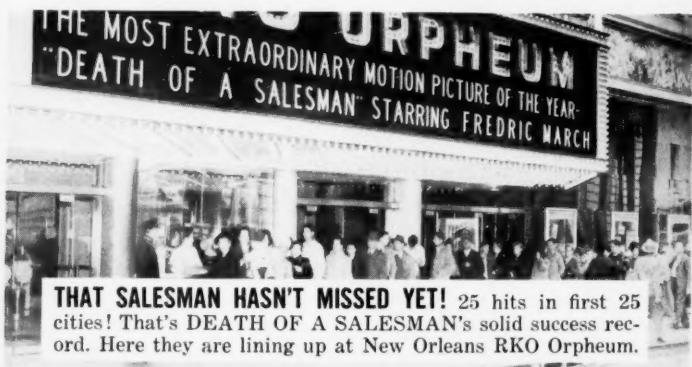


ACES BACK TO BACK!

Between takes of **AFFAIR IN TRINIDAD**—her first picture in three years—Rita Hayworth reads script for her next.



HURRY! HURRY! HURRY! Prints are going fast for Columbia's nationwide day and date premiere of the Stanley Kramer Company production **MY SIX CONVICTS**, March 14th. That's the day the cons break into 60,000,000 moviegoers' homes . . . via national magazine advertising!



THAT SALESMAN HASN'T MISSED YET! 25 hits in first 25 cities! That's **DEATH OF A SALESMAN**'s solid success record. Here they are lining up at New Orleans RKO Orpheum.



SMASH IN PARIS! A head-on hit in the big chase sequence for **ASSIGNMENT-PARIS**! Shot in Paris streets as Dana Andrews, Marta Toren and the whole company go on oo-la-la-location for the Paul Gallico Satevepost suspenser about life behind the Iron Curtain.



LOONEY OVER ROONEY! Previewers at Loew's Sheridan, N. Y., sneak showing of **SOUND OFF** call it Mickey Rooney's best in years! New SuperCinecolor army musical is ready now for May release!